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THE BOOK OF CANTICLES

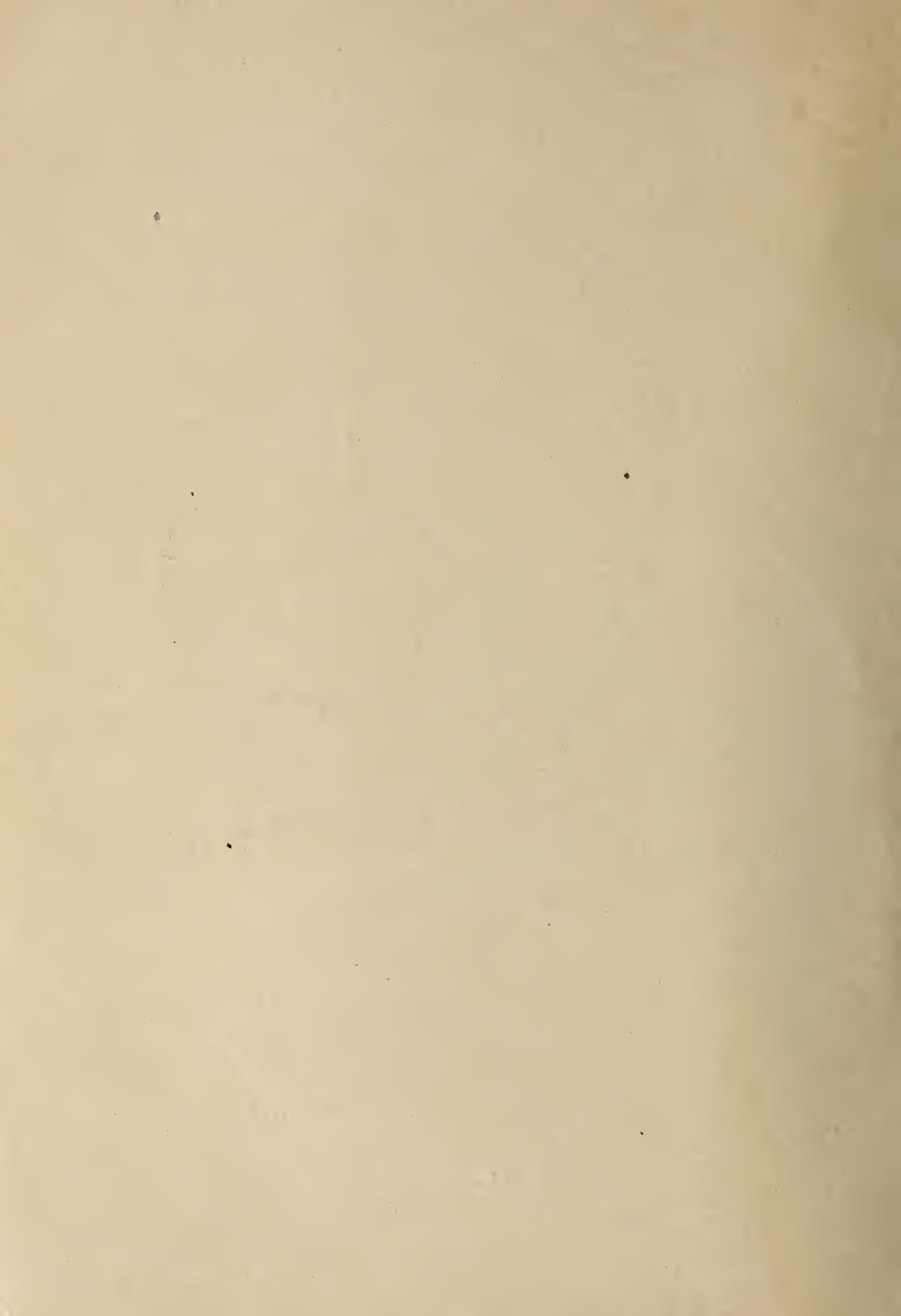
OR

THE SONG OF SONGS

BY PAUL HAUPT

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THE Book of Canticles

A NEW RHYTHMICAL TRANSLATION

WITH RESTORATION OF THE HEBREW TEXT

AND

EXPLANATORY AND CRITICAL NOTES

BY

PAUL HAUPT, Ph.D.

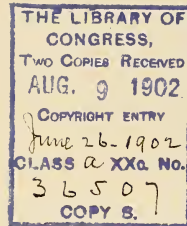
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THE BOOK OF CANTICLES*

OR

The Song of Songs.^a

1. Procession of the Bride.²

- 3, 6 Who is this, coming up³ from the meadows,⁴ I
with pillars of smoke⁵ (as her herald),⁶
(All) perfumed⁷ with myrrh⁸ and with incense,⁸
with all powders⁹ (sold) by the dealer?¹⁰
- 7 Behold, it is the King's⁷ litter II
escorted by three score of heroes;^{12 6}
- 8 A simitar on thigh each (is bearing
to guard) against danger¹⁵ at night-time.¹⁶
- 9 It was made for the King,⁶ this conveyance,¹⁷ III
of Lebanon's wood¹⁸ (is it fashioned);
- 10 'Inlaid is its seat⁷ with choice ebon,
and within²² (all its linings are) purple.

1, 1 (a) which is by Solomon¹

8, 5 (β) Who is this, coming up³ from the meadows,⁴ leaning on him whom she loves?⁶

3, 7 (γ) Solomon's¹¹

(δ) from the heroes of Israel;¹³

8 All of them carrying simitars,

(all) being experts in warfare¹⁴

9 (ε) Solomon¹¹

10 (ζ) Its columns¹⁹ are fashioned of silver,

its couch is (constructed) of gold²⁰

6, 12 (η) *I do not know*, The desire of my heart is fulfilled,

on the noble clan's carriage it has placed me.²¹

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- IV 3,11 ⁹ Come forth²³ and gaze[†] on the King²⁴ ^κ there,
 thus crowned²⁵ as his mother has crowned him !
 On the (festival) day of his wedding,
 on the day when his heart was (right) joyful !

2. Charms of the Bride during her Sword-dance.¹

- I 6,10 Who is this, looking forth like the dawning,²
 striking awe³ like an army with banners,
 Fair as the moon⁴ (and as lovely),
 bright as the sun⁵ (and as spotless) ?
- II 7, 1 Turn thee,⁶ O Shulamite,⁷ turn thee !
 turn, turn ! that we may gaze on thee.
 Gaze ye now (all) on the Shulamite
 (dancing) the round of the warriors.⁸
- III 2 How gracefully now art thou stepping
 in chopines,⁹ O nobleman's daughter !¹⁰
 The turns¹¹ of thy hips are¹² a necklace
 wrought by the hand of a master.
- IV 8 Thy stature is (tall) like a palm-tree,¹³
 thy breasts^α like (its) clusters of fruitage,¹⁵ ^β
 6 Thy head resembles Mount Carmel,²¹
 the locks of thy head are (dark) purple.²² ^γ
- V 5[•] Thy neck is the Tower of Ivory;²⁴
 thine eyes are the lakelets in Heshbon;²⁵ ^δ
 Thy nose is like Lebanon's Tower²⁷
 looking (far forth) to Damascus.

3,10 (θ) maidens of Jerusalem

11 (ι) maidens of Zion.

11 (κ) Solomon¹¹

7, 4 (α) Like two (lovely) fawns is thy bosom,
 (or) like a gazelle's (pretty) twinlings.¹⁴

9 (β) I think, I will climb up that palm-tree,¹⁶
 to grasp (with my hand) its spadices.¹⁷
 May thy breasts be like clusters of fruitage¹⁸ *of the vine*
 and like apples¹⁹ thy breath²⁰ in its fragrance !

6 (γ) a King captured by ringlets !²³

5 (δ) at the gate of Bath-rabbim²⁶

- 7,10 Thy mouth²⁸ is like wine that is goodly,^ε VI
 moving the lips of the dreamers.³⁰
 7 How beauteous art thou! and lovely!
 beloved one, O daughter of transport!
- 3^b A heap of wheat³¹ is thy person,³² VII
 encompassed with (dark purple) lilies;³³
 3^a Thy lap³⁴ is a bowl that is covered,³⁵
 wherein wine may ever be mingled.³⁶

3. Brothers of the Bride.

- 6, 3 My dear one's am I, and he is mine, too;^a I
 7,11 ^band (ah,) for my love is he longing.
 2, 1 The meadow-saffron² of Sharon³
 or the lily of the valleys am I.^{4γ}
- 1, 5 Swarthy⁷ am I, but comely, II
 ye maidens (who live) in Jerusalem,⁸
 (Dark) like the tent-roofs⁹ of Kedar,¹⁰
 (but) like arras in Solomon's¹¹ (palace).¹²
- 6 Heed not my swarthy complexion, III
 the sun it is that has burned me:
 Wroth were the sons of my mother,¹³
 of the vineyards they made me the keeper.^{14δ}
-
- 8, 8 ¹⁶We have a (tiny) little sister, IV
 and breasts, not as yet, has she;
 But what shall we do with our sister,
 when the time draws near for her wooing?¹⁷

7,10 (ε) it goes down smoothly²⁹ to my dearest

6, 3 (α) who feeds on the (dark purple) lilies¹

7,11 (β) my dear one's am I

2, 2 (γ) As the lily stands amid thistles,⁵

so amid maidens my darling.⁶

1, 6 (δ) but I have not kept my own vineyard¹⁵

2,15 Catch us the foxes,
 Destroying vineyards,

the little foxes,
 our vineyards in blossom!

- v 8, 9 If she be like a wall (barring lovers),
we will place on it copings of silver;^{18 ε}
If a door (open wide to all lovers),
we will bar it with boards (made) of cedar.²¹
- vi 10 Albeit a wall am I, thus far,²²
my bosom is now (growing) like towers,²³
And to them I am (verily) seeming
ready to surrender (the fortress).²⁴
-
- vii 1 ²⁵Ah, would that thou wert my brother,²⁶
nursed at the breast of my mother!²⁷
Then wheresoever I met thee
I might kiss, and none would contemn me.
- viii 2 To my mother's house I would lead thee,⁵
⁷to the chamber of her who there bore me,⁸
And make thee drink wine that is spiced²⁹
and the must of pomegranate³⁰ fruitage.⁴
- ix * * * * *
- * * * * *
- * * * * *
- * * * * *

4. One sole Love.

- i 11 A vineyard^{1 α} there is at Baal-hammon,³—
a vineyard entrusted to keepers;⁴
Any man could have had for its fruitage
a thousand (shekels) of silver.⁵

1,11 (ε) Strings of gold (coins) will we make thee,¹⁹
studded with (tiny bells of) silver.²⁰

8, 2 (ζ) I would bring thee (η) thou wouldst teach me²⁸ 7,13^c (θ) there will I give
thee my love

3 (ι) His left arm under my head,
and his right arm clinging around me.

4 O maidens of Jerusalem, lo, I beseech you
That ye stir not nor startle our loving,
before our fill we have drunken.³¹

8,11 (α) of Solomon was²

- 8,12 In my sole charge⁶ is my vineyard,⁷ II
 nought else on earth do I care for :⁸
 (I will resign) to thee, Solomon, the thousand⁹—
 but two hundred (fall) to the keepers!¹⁰
-

- 6, 8 Solomon's¹¹ queens (numbered) sixty, III
 his concubines eighty in number ;⁸
 9 But one is my dove,¹² (and one only,)
 and one alone my perfection.¹³

From her birth¹⁴ she was pure (and was spotless,) IV
 unsullied¹⁵ she was from an infant.¹⁴
 The maidens who see her admire her,¹⁶
 both queens and concubines praise her.

5. Protection from all Dangers.¹

- 4, 8 From Lebanon with me thou mayst journey, I
 from Lebanon with me, my bride,²
 Descend from the height of Amana,³
 from the heights of Shenir⁴ and Hermon,⁵

From the resting-places of lions,⁶ II
 from mountains (haunted by) leopards.⁷
 * * * * *
 * * * * *

6. Beauty of the Lover.

- 5, 2 As I lay on my bed at night-time, I
 I was longing for my own dear one :¹
 My heart² was awake though I slumbered—
 Hark, hark !³ my dear one is knocking !

⁴Make open (thy door) to me, sister,⁵ II
 my darling, my dove,⁶ my perfection ;⁷
 My head with dew-drops is dripping,⁸
 and my locks with the vapor of night-time.⁸

6, 8 (8) and (other) young women without number¹¹

- III 5, 3 ⁹Of my tunic I now am divested,¹⁰
 how again can I resume it?
 My feet I have (just now) been laving,
 how again can I pollute them?¹¹
- IV 4 His hand then my dear one inserted
 where, in the door,¹² was the (key-)hole;¹³
 My heart leaped¹⁴ at his (impetuous) wooing,¹⁵
 all my being was stirred to its deepest.¹⁶
- V 5 When I arose to undo the fastening,^a
 (and clasped) the (strong) bar by the handles,¹⁷
 My hands with myrrh (straightway) were dripping,¹⁸
 and my fingers with (odorous) stacte.¹⁹
- VI 6 But when I unbarred for my dear one,
 my dear one was gone and had vanished.
 I longed for him, but could not find him;
 I called, but he gave me no answer.^β
- VII 8 ²²(Ho!) maidens,^γ (lo!) I beseech you,
 (perchance,) if you find my own dear one,
 Will you not give him assurance
 that with love (for him) I am pining?
- VIII 6, 1 ²³Whither is gone thine own dear one,
 O fairest thou among women?²⁴
 (Say,) Whither is vanished thy dear one?
 (Oh, tell, ere) we help thee to seek him!²⁵
- IX 5, 9 Wherein differs thy dear one from others,²⁶
 O fairest thou among women?²⁴
 Wherein differs thy dear one from others²⁶
 that thus thou dost fervently beg us?

5, 5 (α) for my dear one

7 (β) I met *watchmen*, men who fared forth through the city, *they hit me, wounded me*, of my mantle (of gauze)²⁰ they deprived me, *the watchers of the walls*²¹

8 (γ) of Jerusalem

- 5,10 My dear one is white and is ruddy,²⁷ X
 preeminent he, in ten thousand;
 11 Golden his head, yea, like fine gold,²⁸
 ⁸his hair is as black as a raven.
- 12 His eyes are (the color of) dovelets²⁹ XI
 that sit by a pool that is brimming,^{ε 30}
 And bathe in (the pool's) milky whiteness,³¹
 which is fringed with (dark purple) lilies.³²
- 13 His beard³³ is a bed of spices,³⁴ XII
 where every sweet herb is growing;³⁵
 His mustache³⁶ is like (dark purple) lilies,³²
 dropping with (odorous) stacte.¹⁹
- 14 His arms are poles that are golden,³⁷ XIII
 bedecked with rubies of Tarshish;³⁸
 His body is one piece of ivory³⁹
 adorned with (azure blue) sapphires.⁴⁰
- 15 His legs are white marble columns XIV
 set up in pure golden sockets.⁴¹
 Like Lebanon is his appearance⁴²
 and, like (its) cedars, ^ςmajestic.⁴³
- 16 (The speech of) his mouth⁴⁵ is (sheer) sweetness, XV
 nought is he but charm (and attraction),—
 This is my friend, my own dear one,⁴⁶
 O maidens (who live) in Jerusalem.⁴⁷

7. The Bride

to the Bridegroom on the Morrow after the Marriage.¹

- 1,16 ^αBehold, thou art fair my own dearest, I
 aye, sweet; ^βour bed will be green.³
 17 Of our home all the rafters are cedarn,
 and (its walls are) all paneled with cypress.⁴

5,11 (δ) his locks

12 (ε) by brooks of water

16 (ζ) a youth⁴⁴

1,15 (α) Fair indeed art thou my darling,

thou art fair, thine eyes are (the color of) dovelets.²

16 (β) aye

- II 2, 3 As the apple⁵ amid trees of the forest,
 so amid youths is my dearest.⁶
 I delight to dwell under its shadow,
 and sweet to my taste is its fruitage.
- III 4 To the tavern where wine flows⁷ he brought me,
 ‘Love’ was the sign hanging out there.⁸
 5 He refreshed me with cates made of raisins⁹
 and with apples⁵ appeased all my cravings.^{9 γ}
- IV 6 On his left arm my head was reclining,
 while his right arm around me was clinging.¹¹
 1,12 As long as the King¹² stayed there feasting,¹³
 my spikenard its scent was exhaling.¹⁴
- V 13 My sachet of myrrh¹⁵ was my dear one,¹⁶
 scenting my breasts with its perfume,¹⁷
 14 My dearest is a cluster of henna¹⁸
 (blooming) in Engedi’s gardens.¹⁹
- VI 2 With kisses of thy mouth do thou kiss me,
 for thy love than wine is far sweeter.²⁰
 3 ^δThy name is thrice-clarified perfume;²¹
 all maidens therefore do love thee.^ε
- VII 4 Take me with thee! (Oh, come,) let us hasten!
 to thy chamber,⁷ O King,¹² do thou lead me!
 There let us rejoice and make merry,
 and be drunken, not with wine, but with loving.^{20 ζ}
- VIII 2,16 My dearest is mine, and his am I,
 who feeds on the (dark purple) lilies²³
 17 Till the breeze (of the morning)²⁴ arises,
 and away the shadows are fleeing.

2, 5 (γ) for with love (for him) I am pining¹⁰

1, 3 (δ) with regard to fragrance thy perfumes are sweet

4 (ε) rightly do they love thee

5, 1 (ζ) Eat and drink, friends, and be drunken with loving!²²

- 2 (Do thou spring to the) feast,²⁵ O my dearest, IX
 like a buck of gazelles²⁶ or a pricket,²⁷ ^η
 (To the feast) on the mountains of myrrh,²⁹
 (to the feast) on the hillocks of incense!²⁹ ^θ ³¹

- 7 O maidens,^ι lo, I beseech you, X
 by the gazelles³³ and the hinds³⁴ of the meadows,³⁵
 That ye stir not nor startle^κ our loving
 before our fill we have drunken.⁴⁰

8. The Maiden's Beauty.¹

- 4, 1 Fair, indeed, art thou, my darling,² I
 ^αthine eyes are (the color of) dovelets.³ ^β
 Like a flock of (black) goats⁵ are thy ringlets,—
 (goats) bounding⁶ over Gilead's⁷ mountains.
- 2 To (ewes) thy teeth may be likened, II
 newly shorn and fresh from the washing,⁸
 (and those ewes bear,) all of them, twinlings,⁹
 and none among them is barren.¹⁰
- 3 Thy lips are like ribbons of crimson, III
 and thy mouth (between them) is beauteous;
 Like rifts¹¹ in pomegranates, thy temples,
 (as they are disclosed) through thy veiling.
- 4 Thy neck is like the Tower of David,¹² IV
 constructed to ward off (besiegers),¹³
 Whereon are^γ the thousand of targes,¹⁴
 all shields of the (most valiant) heroes.
- 1, 9 To the horses¹⁵ in Pharaoh's chariots, V
 my darling,¹⁶ (here) do I liken thee;
 10 Thy cheeks are embellished with trappings,¹⁷
 Thy neck with beads strung (in bandlets).¹⁸

2,17 (η) on the cloven mountains²⁸

[spices!²⁹

8,14 (θ) Bolt,³⁰ O my dearest, like a buck of gazelles²⁶ or a pricket²⁷ on the mountains of

1, 7 (ι) of Jerusalem³²

8, 5^b (κ) I will startle³⁶ thee under the apple,³⁷

where thy mother conceived thee,³⁸ where she who bore thee conceived.³⁹

4, 1 (α) thou art fair

(β) through thy veiling⁴

4 (γ) hung

- VI 4, 5 Like two (lovely) fawns is thy bosom,
or like a gazelle's (pretty) twinlings.^{19 δ}
7 Fair art thou all over, my darling,
nor in thee is aught of a blemish.
- VII 6, 4 Fair (indeed) art thou, my darling,^{16 ε}
and, like Jerusalem, comely.^ξ
5 Turn thou thine eyes away from me,
they are to me (truly) bewildering.⁷
- VIII 4, 9 ^θ With one glance thou hast shattered my reason,²⁶
with (only) one (link) of thy necklace!
10 How fair is thy love, O my sister!
' thy love than wine is far sweeter!²⁸
- IX 11 From thy lips* virgin honey is dropping,²⁹
^λ sweet milk is (stored) under thy tongue,³¹
No spices can equal ^μ thy perfumes,³²
^ν thy garments yield Lebanon's fragrance.³³
- X 12 A garden³⁴ hedged in is my sister,^ξ
a spring^ο in a closely sealed fountain,^π
15 A well³⁶ of (fresh) living³⁷ waters
down from Mount Lebanon flowing.³⁸

4, 5 (δ) feeding on the (dark purple) lilies

6 till the breeze (of the morning) arises,
and away the shadows are fleeing,
I will go to the mountain of myrrh
and to the hillock of incense,²⁰

6, 4 (ε) like Tirzah²¹

(ζ) striking awe like an army with banners²²

5 (η) Like a flock of (black) goats⁵ are thy ringlets,—
(goats) bounding⁶ over Gilead's⁷ mountains.²³

6 To ewes²⁴ thy teeth may be likened,
which have just come up from the washing,⁸
And (those ewes bear,) all of them twinlings,⁹
and none among them is barren.¹⁰

7 ²⁵ Like rifts in pomegranates,¹¹ thy temples
(as they are disclosed) through thy veiling.

4, 9 (θ) thou hast shattered my reason,²⁶ O my sister, *bride*²⁷

10 (ι) bride²⁷

11 (κ) bride²⁷

(λ) honey³⁰ and

10 (μ) the fragrance of

11 (ν) the fragrance of

12 (ξ) bride²⁷

(ο) hedged in

15 (π) a garden fountain³⁵

- 4,13 Thy supply³⁹ is a grove of pomegranates⁴⁰ (full) of the most luscious fruitage;^p XI
 14 Of cinnamon,⁴³ sweetflag,⁴⁴ and spikenard,⁴² and every plant yielding incense.⁴⁵ ^σ
- 16 Awake, O northwind ! XII
 come thou southwind !
 Fan my garden,
 exhale its spices !⁵⁰

9. The Bride's fair Garden.¹*The Bride.*

- 4,16^b May my dear one enter his garden² I
 and eat of its luscious fruitage !³
- 7,12 Oh come, let us forth,⁴ my own dear one,^α
 for a night among flowers of henna !⁶
- 13 Let us go to the vineyards⁷ at daybreak,⁸ II
 let us look if the grapevines are budding,
 If the blossoms of the vines are opening,
 and if the pomegranates⁹ are blooming.
- 14 The mandrakes¹⁰ are breathing their fragrance, III
 at our door is most luscious fruitage,³
 Now ripe or ripened aforetime,¹¹
 which I, for thee, dearest, have treasured.

The Bridegroom.

- 6,11 I went to the garden of nut-trees¹² IV
 to look at the fruits of the valley,¹³
 To look if the grapevines were budding,⁸
 and if the pomegranates were blooming.¹⁴

4,13 (ρ) henna⁴¹ and spikenard⁴²

14 (σ) Myrrh,⁴⁶ and saffron,⁴⁷ and aloes,⁴⁸ and all the most precious spices.⁴⁹

7,12 (α) to the fields⁵

- v 5, 1 I entered my sister's¹⁵ β (fair) garden,²
 I culled my myrrh and my spices,
 I ate, with my honey, my honeycomb,
 I quaffed off my wine and my milk.¹⁷

The Bride.

- vi 6, 2 My dear one came down to his garden,²
 to beds of spices² (most fragrant),
 To feed¹⁸ in the (fairest of) gardens,²
 picking the (dark purple) lilies.¹⁸

10. Springtide of Love.¹

- i 2, 8 Hark! dearest mine!
 Behold, he is coming,
 Over mountains leaping,⁵⁰
 over hillocks skipping;^a
 9 Behold, he stands there
 behind our wall.
 From windows⁵² I⁶⁰ peer down,
 through lattices peeping. ^{β}
 10 Arise, my darling!
 ah, come, my fair one!
- ii 11 For, look thou, past is the winter,⁴⁹
 and rains⁵³ no longer are falling;
 12 The ground is covered with flowers,
 and birds fill the air with warbling;⁵⁴
 We hear the cooing of turtles,⁵⁵
 to our home is come back the swallow.
 13 The fruit on figtrees is ripening,⁵⁶
 and fragrance exhales from the^y grapevines.⁵⁷
 Arise, my darling!
 ah, come, my fair one!

5, 1 (β) bride¹⁶

2, 9 (α) my dearest is like a buck of gazelles or like a pricket⁵¹

10 (β) my dearest began to speak and said to me

(y) blossoming⁶⁴

- 2,14 My dove⁵⁸ in the rock-cleft,⁵⁹ III
 in the cliff's recesses,⁵⁹
 Open, my sister,
 come, my perfection!¹
 Thy face show me,
 thy voice grant me!⁶
 For sweet thy voice,
 and fair thy face.
 Arise, my darling!
 ah, come, my fair one!¹

11. Pasture thy Kids!¹

- 1, 7 Oh, tell me thou, my beloved one, I
 ^awhere at high noon wilt thou tarry?³
 Why (dearest) astray should I wander⁴
 amid the flocks of thy comrades?

 8 If, indeed, thou know not the pathway,⁶ II
 of the flocks, do thou follow the foot-prints.⁶
 (There,) then, thy kids thou mayst pasture⁷
 near to the tents of the shepherds!⁸

12. Omnia vincit Amor.

- 3, 1 As I lay on my bed at night-time, I
 for him whom I love was I longing:^a
 2 ²I will rise and fare forth through the city,
 both through streets that are wide and are narrow.⁶

 3 I met men^γ who fared forth through the city: II
 Have ye seen my beloved? (I asked them);
 4 But scarce had I gone a step further,
 when before me, lo! stood my loved one!

8,13 (δ) O thou dwelling in the gardens, *companions listening*, thy voice grant me!⁶⁵

1, 7 (α) where wilt thou pasture?²

8 (β) O thou fairest among women!⁵

3, 1 (α) I longed for him but could not find him¹

2 (β) I long for him whom I love, I longed for him but could not find him³

3 (γ) the watchmen⁴

- III 3 I clasped him and would not release him,⁸
 and then, lo, I said to my loved one :⁷
- 8, 6 Hang me close to thy heart like a signet,³⁸
 on thy hand, like a ring,⁸ (do thou wear me !)³⁸
- IV For Love as Death is strong,³⁹
 and Passion as Sheol unyielding.⁴⁰
 Its flames are⁴¹ flames of fire,
 its flashes are⁴² flashes of lightning.⁴³
- V 7 Nothing^ε is able to quench it,^ζ
 neither can any streams drown it.
 If one^η should resign for it^θ all his possessions,
 could any man therefore condemn him ?⁹

3, 4 (δ) Till I had brought him to the house of my mother,
 to the chamber of her that there bore me,⁵

5 O maidens of *Jerusalem*,⁶ lo, I beseech you,
 by the gazelles and the hinds of the meadows,
 That ye stir not nor startle our loving,
 before our fill we have drunken !

8, 7 (ε) much water

(ζ) Love

(η) a man

(θ) for Love

Notes on Canticles.*

Renan says that Canticles, commonly known as the Song of Solomon, and Ecclesiastes are a few profane pages which, by some curious accident, have found their way into 'that strange and admirable volume termed the Bible;' they are just like a love-ditty and a little essay of Voltaire which have gone astray among the folios of a theological library.† Ecclesiastes is the latest book of OT; it was written about the time of our Savior, not by a theologian but by a man of the world, probably a physician.‡ Nor can Cant. be ascribed to Solomon. Solomon in Cant. (cf. n. 11 on No. 3) is merely the impersonation of glory and splendor, and the passages in which *Solomon* refers to the bridegroom seem to be subsequent insertions (cf. n. 11 on No. 1). Cant. is not the work of one poet but a late post-Exilic collection of popular nuptial songs and love-ditties which may all have been sung at weddings, although they were not originally composed for this purpose.§ They were probably compiled in the neighborhood of Damascus§ after the beginning of the Seleucidan era, 312 B. C.

Grätz advanced the theory (1871) that Cant. was influenced by the idyls of Theocritus, who flourished about 270 B. C., under Ptolemy II. Philadelphus. There are some striking parallels between certain lines of the Greek bucolic poet and some passages in Cant.,** and it must be admitted that Cant. may have been compiled after the time of Theocritus; but there is no evidence to justify the conclusion that Cant. was influenced by the idyls of Theocritus. All the points of contact

* Note the following abbreviations:—AoF = Hugo Winckler, *Altorientalische Forschungen* (Leipzig, 1893 ff.);—AV = Authorized Version;—AVM = Authorized Version, margin;—AW = Friedrich Delitzsch, *Assyrisches Wörterbuch*, parts I-III (Leipzig, 1886-1890);—BA = Delitzsch and Haupt, *Beiträge zur Assyriologie* (Leipzig, 1889 ff.);—Cant. = Canticles;—D = Dalman, *Palästinischer Diwan* (Leipzig, 1901);—E = East;—EB = Cheyne-Black, *Encyclopædia Biblica* (New York, 1899 ff.);—ff. = and following;—G = Septuagint;—GA = *Codex Alexandrinus*;—GP = *Codex Ephraemi Syri rescriptus Parisiensis* (C);—GS = *Codex Sinaiticus* (S);—GV = *Codex Vaticanus* (B);—H = Haupt, *Difficult Passages in the Song of Songs in Journal of Biblical Literature*, vol. 21, pp. 51-73;—HW = Friedrich Delitzsch, *Assyrisches Handwörterbuch* (Leipzig, 1896);—J = Vulgate (Jerome);—JHUC = *Johns Hopkins University Circulars*;—JAOS = *Journal of the American Oriental Society*;—JQR = *Jewish Quarterly Review*;—KB = E. Schrader's *Keilinschriftliche Bibliothek*;—l. = line;—ll. = lines;—LXX = Septuagint;—M = W. Max Müller, *Die Liebespoesie der alten Ägypter* (Leipzig, 1899);—H = Masoretic Text;—N = North;—n. = note;—nn. = notes;—NT = New Testament;—NW = Northwest;—OT = Old Testament;—RV = Revised Version;—RVM = Revised Version, margin;—S = South;—S = Peshita;—SH = Syro-Hexaplar;—Σ = Symmachos;—SBOT = *The Sacred Books of the Old Testament*, in Hebrew, edited by Paul Haupt;—SE = Southeast;—SW = Southwest;—v. = verse;—vv. = verses;—ZA = *Zeitschrift für Assyriologie*;—ZAT = *Zeitschrift für die alttestamentliche Wissenschaft*, edited by B. Stade;—ZDMG = *Zeitschrift der Deutschen Morgenländischen Gesellschaft*;—W = West.

† See my paper on Difficult Passages in the Song of Songs in the *Journal of Biblical Literature*, vol. 21, p. 51.

‡ See my paper on the Book of Ecclesiastes in *Oriental Studies* (Boston, 1894), pp. 244 and 250.

§ Cf. D 28, 2; 109; 188, n. 3; 324.

§ See Hugo Winckler, *Altorientalische Forschungen*, first series, p. 295. Cf. M 9, n. 3.

** Cf. n. 5 on No. 7, n. 15 on No. 8, and especially n. 18 on No. 9.

between the two collections of songs may be explained as due to their having been composed at the same period* under similar conditions of environment.† There are just as many parallels in ancient Egyptian erotic poetry; e. g., the Egyptian lover addressed his sweetheart as 'my sister,'‡ just as we find this term of endearment in Nos. 8 and 9, where it is invariably followed by the explanatory gloss *kallâ* 'bride' (cf. n. 27 on No. 8).

The bride in Cant. is not a personification of wisdom which Solomon is trying to win; nor do Solomon and the Shulamite represent Christ and the Church,|| or the love of *יהוה* to His people; still less can we adopt the traditional Jewish view which considers Cant. to be an allegorical sketch of the history of Israel from the Exodus§ to the coming of the future Messiah. Cant. is neither allegorical, nor typical, nor dramatic; it is simply a collection of popular love-ditties, and these erotic songs are not all complete (cf. Nos. 3 and 5), neither are they given in their proper order.

Goethe says, in the notes to his *Westöstlicher Divan*,** that Cant. is 'the most tender and inimitable expression of passionate yet graceful love that has come down to us.*† Unfortunately, says Goethe, the poems cannot be fully enjoyed since they are fragmentary, telescoped, or driven into one another, and mixed up; but it is delightful to divine the conditions under which the poets lived. The mild air of the most charming district of Canaan breathes through the poem, cosy rustic conditions, vineyards, gardens, beds of spices, some urban limitations,*‡ and a royal court in the background.*|| But the principal theme is an ardent longing of youthful hearts, seeking, finding, repulsing,*§ attracting, under various most simple conditions. We thought repeatedly of selecting and arranging something out of this charming confusion, but this enigmatic and inextricable condition invests those few leaves with a peculiar charm. Many a time well-meaning methodical minds have

* For Greek loanwords in Cant. cf. n. 17 on No. 1.

† See, however, n. 18 on No. 9.

‡ Cf. Maspero, *Études égyptiennes*, 1, 258, and W. Max Müller, *Die Liebespoesie der alten Ägypter* (Leipzig, 1899), p. 5, l. 1; p. 8, ll. 2. 4. 11; p. 46 (ad p. 9). I cite Müller's work as M.

|| Cf. the headings in AV.

§ Cant. is therefore read in the synagogues on the eighth day of Passover.

** Goethe's *Werke*, herausgegeben im Auftrage der Grossherzogin Sophie von Sachsen, vol. 7, Weimar, 1888, p. 8. Cf. P. Holzhausen, *Goethe und seine Übersetzung des Hohenliedes in Deutsche Revue*, March 1896, pp. 370-372. This paper is not accessible to me at present. Nor have I seen Joseph Halévy, *Les chants nuptiaux des Cantiques*, in *Revue sémitique*, 9, pp. 97-116. 193-219. 289-296.

*† This will strike many as an exaggeration.

*‡ This is not correct; 'watchmen' in Nos. 6 and 12 represents a subsequent addition.

*|| There are only allusions to the hangings in Solomon's palace and to Solomon's harem (cf. n. 11 on No. 3 and n. 11 on No. 4). In the other passages in which Solomon is mentioned, this name represents a scribal expansion, while 'King' (cf. No. 1, n. 11) refers to the King of the Wedding Festival, i. e., the bridegroom. Cf. also 'Pharaoh's chariots,' 1, 9.

*§ In No. 6 (5, 6) the lover does not reject the maiden. Only the second stanza of No. 11 might, perhaps, be said to imply a rejection.

been tempted to find or establish an intelligible connection, but a subsequent student must do the work all over again.'

Cheyne, too, in his article on Cant. in the *Encyclopædia Biblica*, col. 685, speaks of 'the impossibility of recovering the original songs (if songs they were) and of retracing the plan (if plan he had) of the hypothetical collector.'

While I admit that it may be impossible to recover the original songs and to retrace the plan of the collector, I believe that the traditional arrangement may be very much improved, and the Received Text freed from a great many subsequent additions and superfluous repetitions which have crept into the text. In this re-arrangement the songs certainly become much more intelligible than they are in their traditional 'charming confusion.' It makes very little difference in what order the various songs follow each other. The object of the present study is not the restoration of the sequence of the songs in the original collection, but the restoration of the individual songs. Whether No. 2 is placed before No. 8 or *vice versa*, is immaterial. It seems, however, that No. 9 is the sequel of No. 8. No. 11 might be inserted after No. 5, but this is of minor importance.

The 'charming confusion' of the Received Text may, to a certain extent, be due to the desire to make certain objectionable passages less obvious. If 4,16^b is followed by 5,1, the erotic imagery is not plain; but if the stanzas 7,12-14 and 6,11 are inserted between 4,16^b and 5,1, and if 5,1 is followed by 6,2, the erotic allusions can hardly be misunderstood. In the same way the last verse of the Book becomes clear as soon as it is combined with 2,17. Certain words are entirely unobjectionable as long as there is no special association of ideas; but if they are combined, it is a different matter.

I do not claim to have restored the original order of the Book. The arrangement may have varied at an early date; it may even have been injudicious and inappropriate from the beginning. We have in Cant. not a *divan* collected by the poet himself, but a collection of popular songs by various authors, made by a later compiler. Consequently the main task of the Biblical critic is not to restore the sequence of the various poems in the original collection, but to restore the original text of the individual poems.

This cannot be accomplished without due regard to the metrical form of the poems. The love-songs in Cant. are generally composed in stanzas of two *mëshalim** or double-lines; each double-line consists of two hemistichs, and each hemistich has three beats (*cf.* D xxiii, last paragraph). Hemistichs with two beats (*e. g.* in the first and the last stanza of No. 10; in the last stanza of No. 8; or in the illustrative quotation (*cf.* n. 6 on No. 1) to 1,6, *viz.* 2,15, No. 3, 8) are exceptional.† Songs consisting of stanzas of four hemistichs are still the most

* See my remarks in the critical notes on Proverbs, in The Polychrome Bible, p. 33, l. 3.

† Also in ancient Egyptian poetry hemistichs with two beats are comparatively rare; *cf.* M 12, l. 19.

common form of popular urban poems as well as of the songs accompanying dances among the Palestinian Fellahs and Bedouins (D xvii).^{*} For songs with only two beats in the hemistichs cf. D xx, Nos. 15, 16, and xxiii, second paragraph. Between the beats we find one, or two, or three, or even four unstressed syllables, and occasionally there is no unstressed syllable at all between two beats.[†] The last word of a hemistich may be accented either on the ultima or on the penult, just as in the modern Palestinian songs (D xxiii).

The rhythm of my translation has been very much improved by the kind assistance of the distinguished co-editor of *The Polychrome Bible*, Horace Howard Furness. The object of our translation is not to enable a beginner to spell out the words of the Heb. text, but to render the sense as faithfully as possible, imitating the poetic form of the original as far as this is feasible in English without departing too much from the Hebrew.

My translation and explanation of Cant. was completed before I began to study Gustaf H. Dalman's *Palästinischer Diwan* (Leipzig, 1901). I have not found it necessary to make any changes in my rendering,[‡] but I have added some references to passages in the songs collected by Dalman, which afford parallels to the songs in Cant. I cite Dalman's book as D. The number after D indicates the page of Dalman's book, the next figure, separated by a comma, refers to the number of the poem on that particular page, unless the second number is preceded by l. or n., referring to the lines, or to the notes at the bottom of the page, respectively; e. g. D 205, 7 refers to the poem No. 7 on p. 205 of Dalman's book; D 205, l. 7 to page 205, line 7; and D 205, n. 2 to page 205, footnote 2. It is a pity that D has not numbered the lines of his pages and provided his book with an alphabetical index. He should also have numbered the stanzas of the poems. Finally, he might have added an index of the passages in Cant. illustrated by the songs of his collection. The only reference to Cant. which D gives is on p. 226, n. 1. The study of his Palestinian Divan would be much easier if D had given the original text not only in transliteration but also in Arabic characters. A transliterated Arabic text is just as difficult to understand as a phonetically spelled English text or a Greek text in Roman transliteration. However, D is a most welcome publication, although it does not, perhaps, throw any more new light on Cant. than do other Mohammedan love-songs. His corrections of certain statements made by Wetzstein are especially valuable (e. g. D xxxii, n. 1; 267, n. 2; 295, n. 3; 296).

^{*} In the same way ancient Egyptian love-ditties are generally composed in stanzas of four hemistichs with three beats in each hemistich; cf. M 11, ll. 8, 23.

[†] M 46, ad p. 10, says that in ancient Egyptian poetry there are always some unstressed syllables between two beats, either one, or two, or three, but not four.

[‡] Except in No. 8, where I had translated לַבְּרִיָּי, in 4, 9, by 'thou hast stolen my heart' instead of 'thou hast deprived me of my reason' (cf. n. 26 on No. 8); and in No. 2, where I have substituted, in 7, 2, 'chopines' for 'sandals' after having read D 257, n. 2. Cf. H., n. 68.

|| Cf. e. g. E. W. Lane, *Manners and Customs of the Modern Egyptians*, vol. 2, pp. 76-83; A. Socin and H. Stumme, *Diwan aus Centralarabien* (Leipzig, 1900).

Notes on No. 1.

(1) This seems to be a later addition; *cf.* n. 11.

(2) This is not the procession of the bridegroom (Siegfried); nor does it refer to the procession of the groomsmen carrying the threshing-board (لوح الدراس *lûah ed-dirâs*) from the barn (متبن *matban*) to the threshing-floor of the village, where it is put on a platform and covered with cushions embroidered in gold, &c., serving as a mock throne (مرتبة *mártabe*) for the King (*cf.* n. 11) and Queen, *i. e.*, the newly married couple (Budde); but this song describes the solemn procession (زفة العروس *záffat el 'arûs*)* of the bride from the house of her parents to the house of the bridegroom. Wetzstein states (on p. 170 of Delitzsch's commentary) that, if the bride lives in another village, she is escorted to the village of the bridegroom by a mounted and armed escort (see n. 15) composed of the groomsmen, the 'youths of the bridegroom' (شباب العريس *šabâb el-'arîs*; *cf.* D 210, Nos. 1. 2). Martial games are performed by them before the bride and the bridesmaids;† *cf.* n. 15. The groomsmen act as νμφαγωγοί or πανύμφιοι (*cf.* the term *νιοὶ τοῦ νμφῶνος* 'the sons of the bridal chamber;' Matt. 9, 15; Mark 2, 19; Luke 5, 34; also D 187, 4 and 191).

Wetzstein's remarks on the Syrian threshing-board in connection with the nuptial ceremonies refer chiefly to the neighborhood of Damascus and a part of the Ḥaurân, and must not be applied to Palestine (*cf.* D vii, n. 1 and p. xii). The threshing-board plays no part in the Palestinian wedding festivals; nor is there any reference to the threshing-board in Cant. The terms King and Queen are, however, still applied to the bridegroom and the bride in certain districts west of the Jordan (*cf.* n. 11).‡ But Wetzstein's observations must not be generalized. D x states that a Bedouin song may occasionally not be fully understood in a village of the immediate vicinity. Sometimes the person who communicates a song may be unable to understand all the passages of the poems which he collected.

(3) The village of the bridegroom was probably situated on a hill so that the procession came up from the meadows between the two villages. *Cf. e. g.* the pictures of Qaryet el-'Ineb on p. 90 of the translation of Judges, in The Polychrome Bible, or the pictures of Beth-el, *op. cit.*, Joshua, p. 64 (see *ibid.*, p. 65, l. 5) or Upper Beth-horon, p. 71 (see *ibid.*, p. 72, l. 4).

(4) The pasture-land.

(5) It was customary to carry at the head of a caravan, in a cresset mounted upon a long pole, a beacon-fire the blaze of which served as a

* According to Wetzstein, الفاردة *el-faride*. This may mean 'separation, leave-taking, send-off.'

† According to Wetzstein, الفرائدات *el-farrâdat*.

‡ The Jews in Russia and Palestine, I am told, still call the bridegroom 'King.'

guiding-light at night, while the smoke signaled the direction during the day. This is the origin of the legend that JHVH went before the Israelites in the wilderness, by day in a pillar of a cloud to show them the way, and by night in a pillar of fire, to give them light, so that they could travel by day and by night (Exod. 13,21; cf. 14,19; Num. 14,14; Deut. 1,33; see also Is. 4,5; Neh. 9,12. 19; Ps. 78,14. According to the Priestly Code the cloud was over the Tent of Meeting by day, and by night fire beacons there (cf. Exod. 40,38; Num. 9,15). Curtius (V, 2,7) states in his history of the exploits of Alexander the Great that, when the Macedonian conqueror marched through Babylonia and Susiana, a long pole, which was widely visible, was over the royal tent, and a signal, which could be seen everywhere, beacons from it, fire by night and smoke by day (*perticam, quae undique conspici posset, supra praetorium statuit, ex qua signum eminebat, pariter omnibus conspicuum, observabatur ignis noctu, fumus interdiu*).

(6) That is, the bridegroom. This seems to be a misplaced variant (cf. nn. 14. 20) to the opening double-line, just as 6,12 is a misplaced illustrative quotation to v. 10 (see n. 21), or 8,5^b an illustrative quotation to 2,7^b (see No. 7, n. 39). Cf. n. 29 on No. 2 and nn. 6. 15. 18 on No. 3.

(7) The bride is perfumed so much that the sweet smell may be noticed at a distance. In Prov. 7,17 the bed of the adulteress is perfumed with myrrh, aloes, and cinnamon (see nn. 43. 48 on No. 8). In Ps. 45,9 the garments of the bridegroom (*i. e.*, King Alexander Balas of Syria at his wedding with the Egyptian princess Cleopatra, the daughter of King Ptolemy VI. Philometor, which was celebrated at Ptolemais in 150 B.C., with the Maccabee Jonathan present as an honored guest; cf. 1 Macc. 10,58) are fragrant with myrrh, aloes, and cassia.*

D 277, l. 5 we read: 'The fragrance of her mouth is like a box of the dealer in spices;' D 286 the brown ones and the white ones (see n. 7 on No. 3) are addressed as 'boxes of civet which the merchant brought from below Bagdad.' D 7, b a maiden is addressed as a 'fragrant bunch;' D 181, l. 3 the hair of the bride is said to be perfumed with powdered cloves and civet (a pomade consisting of cooking butter and powdered cloves and civet); D 245, l. 21 the hair over the forehead of a maiden is said to be bathed in musk and ambergris. Cf. M 45, n. 9.

(8) The gummy resinous exudation from *Commiphora Myrrha*, a spiny shrub in Arabia and Eastern Africa, which was used for incense, perfumery, &c. (cf. n. 19 on No. 6). Frankincense, also called olibanum or gum thus, was an aromatic gum-resin obtained from balsamic plants of the genus *Boswellia* (especially *Boswellia Carteri*) in Arabia and Eastern Africa. Cf. n. 46 on No. 8.

(9) Powdered perfumes.

(10) This word means not only a dealer in spices but a spicer in the widest sense of the term (cf. French *épicier*, German *Spezereihändler*), a

* Cf. Dr. Albert Hagen, *Die sexuelle Osphresiologie* (Berlin, 1901), pp. 221. 230. 232, also pp. 57. 139. 181.

grocer, which meant originally a wholesale dealer (*cf.* French *en gros*, German *Grosshändler*, *Grossist*). The original meaning of the Heb. term רוכל was peddler, hawker.

(11) That is the bridegroom (*cf.* No. 7, stanzas iv and vii). Solomon seems to be a subsequent insertion (see p. 18, n. *||, and *cf.* the two glosses ε and κ). *King* is merely a name for the King of the Wedding Feast, *i. e.*, the bridegroom, just as they speak in England of the May-lord and the May-queen, or as a lady may be referred to on the Continent as the Queen of the Feast or Queen of the Ball (German *Ballkönigin*). The first seven days after a wedding (*cf.* Gen. 29, 27; Jud. 14, 12; Tob. 11, 19) were called in the neighborhood of Damascus the King's Week; during this time the young pair play king and queen; the best man is styled the vizier of the king. The names King and Queen are applied to the bridegroom and bride also in certain districts west of the Jordan (D xii); *cf.* n. 2. The idea that Cant. was intended for use on the seven days of the marriage festival* was suggested by Bossuet (1627-1704) as well as by Bishop Lowth (1710-1787); *cf.* Cheyne-Black's *Encycl. Bibl.*, 689.

(12) This is the name given to the royal body-guard of David; *cf.* 2 S 10, 7; 23, 8; 1 K 1, 8.

(13) The meter shows this to be an explanatory gloss.

(14) This is a variant to the following double-line. *Cf.* nn. 6 and 20, also No. 8, n. 49.

(15) In former times an armed escort may have been necessary; afterwards it was a mere ceremony. Even in the Syrian cities no wedding of any importance is celebrated without some warlike display (D 144). In Aleppo the bridegroom is sometimes preceded by nearly a hundred warriors armed with swords and shields, some also with helmets and coats of mail (D 193, 7; see also D 205, n. 2). D 210, 1 the groomsmen (*cf.* n. 2) number 160, in D 210, 2 there are several hundred. Warlike songs are often sung at Bedouin weddings (D 144).

(16) *Cf.* the Parable of the Ten Virgins where the bridegroom arrives at midnight (Matt. 25, 6). Even in Matt. 25 the wedding is not celebrated in the home of the bride, but at the house of the bridegroom (*cf.* D 193, 7; 206, 8).

(17) The word used in the Hebrew text (appiryōn) is a Greek loanword, a corruption of the Greek term φορείον employed in the Septuagintal rendering of this passage. In the Mishnah (Sôṭa 9, 14) the same word אפיריון appiryōn (Syr. ܐܦܝܪܝܘܢ) is used for the bridal litter: in the last war (the Hadrianic) it was decreed that the bride should not proceed through the city in an appiryōn (גזר שלא תצא הכלה באפיריון בתוך העיר); afterwards it was permitted again by the rabbis. This is the only Greek loanword found in Cant. *Cf.* nn. 13, 17 on No. 8.

(18) Cedar and cypress; *cf.* 1 K 5, 22 (Eng. 8). Even the threshing-board (*cf.* n. 2) is generally made of hard wood, walnut or oak, at least

* In Egypt the celebration seems to have been confined to a single day; *cf.* M 4, 1, 14.

in the neighborhood of Damascus; cf. Wetzstein in Delitzsch's commentary, p. 162.

(19) The columns supporting the top (cf. n. 22) of the portable couch; it is not necessary to refer the term to the feet of the frame of the litter, although we read in Athen. 5,13 that the philosopher and tyrant Athenian appeared ἐπ' ἀργυροπόδος φορείον καὶ πορφύρων στρωμάτων. *Ibid.* 5,5 it is stated that in a procession of Antiochus Epiphanes there were 200 women sprinkling perfumes (cf. n. 7) from golden urns, while 80 women sat on φορεῖα with golden feet, and 500 women were carried on litters with silver feet.

(20) This double-line seems to be a variant or expansion of the two hemistichs following. Cf. n. 6.

(21) This passage, which is generally considered to be beyond emendation, may be an illustrative quotation (cf. n. 6) from some other poem describing the procession of the bride in a carriage (بالعربية,* cf. D 256 below and πάροχος = παράνυμφος) escorted by the kinsmen of the bridegroom who is an ابن الاكابر ibn-el-akâbir 'a son of the nobles' (D 260, l. 7; cf. n. 10 on No. 2). The desire of my heart (lit. soul), says the bride, is fulfilled (cf. Prov. 13,12. 19; also Job 6,8); I am to be married to him whom I love, and this has placed me on the carriage (or litter) of the kinsmen of a noble man, the magnificent conveyance which the groomsmen have brought to escort me from my home to the house of the bridegroom.

The phrase *I do not know* at the beginning of this verse is unintelligible, unless it be the confession of a scribe stating that he is unable to read the beginning of the line which I have conjecturally (cf. n. 8 on No. 4) restored above: *Fulfilled is the desire of*. In the cuneiform texts we find occasionally the corresponding Assyrian phrase ul îdî (אֵל אִידֵע) 'I do not know' used in the same way; cf. my *Akkadische Sprache* (Berlin, 1883), n. 22, p. 32, l. 3.

(22) The litter was provided with a hood, or top, and curtains lined with red purple cloth.

(23) Women are addressed; the Hebrew uses the 2 pers. fem. plur

(24) In the Mishnah (Taanith 4,8) it is stated that before the destruction of the Temple passages from Cant. were sung at certain popular yearly festivals. We are told that on the Wood Festival (ξύλοφόρια) on the 15th of Ab, and at the close of the Day of Atonement it was customary for the Jerusalem maidens to go out and dance in the vineyards, and whosoever had no wife went there also. There was alternate singing, and the youths were wont to quote the last stanza of the present poem, *Come forth, and gaze on the king there, &c.* See Cheyne-Black, *Encycl. Bibl.*, 683. 689 and Lazarus Goldschmidt, *Der babyl. Talmud*, vol. 3 (Berlin, 1899), pp. 509. 527.

* A byform of عربة.

(25) Not only the bride wore a bridal crown (see n. 19 on No. 3) but also the bridegroom (*cf.* Is. 61,10). According to Sôṭâ 9,14 this custom was abandoned after the disastrous war with Vespasian. It is said, however, that at certain Jewish weddings the bridegroom is still crowned.

(26) Arab. أم العريس umm el-'aris; *cf.* D 210, 3; 298, 2.

Notes on No. 2.

(1) Just as there is no Syrian or Palestinian wedding of any importance without some warlike display (*cf.* n. 15 on No. 1), so there is no wedding without dancing. Wetzstein (in Delitzsch's commentary, p. 171; *cf. ibid.*, p. 163, n. 1 and ZDMG 22,106) states that in the neighborhood of Damascus the bride dances, on the evening of the wedding day, the sword-dance in a ring (حويش ḥowêsh) one half of which is formed by the men, and one half by the women. The bride is therefore called أبو الحويش abû-'l-ḥowêsh, the one in the ring. Her dark hair hangs loose over her shoulders (*cf.* n. 6 on No. 8), her feet are bare; in her right hand she brandishes a naked sword, while she holds a handkerchief in her left. Fires are lighted, illuminating the scene which forms the climax of the wedding festivities in the country east of the Jordan. D 196, however, it is stated that the bystanders do not form a ring, as a rule, but are usually lined up opposite the dancer. D 272 we have a description of the sword-dance of the men in northern Palestine (D ix), and D 254 we find some Palestinian songs accompanying the torch-dance of the bride, in which she parades (تجلى titjallâ)* in her wedding array (D 185, 2), either at the house of her parents or at the house of the bridegroom. The bride holds two lighted candles in her hands (D 257, l. 19) and executes slow movements in all directions. This ceremony, however, is confined chiefly to the cities; in the villages it is not generally observed. *Cf.* the *Fackeltanz* of the cabinet ministers at the wedding of a member of the royal family at the court of Berlin.

(2) *Cf.* D 193, 1 عروسته نور الصباح 'his bride is the light of the dawn' (and the bridegroom is the light of the moon; see n. 4).

(3) In her bridal array and with her armed escort (see n. 15 on No. 1). *Cf.* M 46, *ad* p. 16 (Her love is like the advance of an army, *i. e.*, irresistible).

(4) This is one of the most common comparisons in Arabic; *cf.* D 111, below; 212, 2; 216, l. 15; 226, n. 4; 227, 12; 234, l. 2; 238, l. 10; 245, l. 2; 251, l. 9; 261, l. 20; 262, 2. The beloved is often addressed *O Moon* (or *O Full moon*); D 66, n. 4; 170, 3; 219, 1; 241, 10.

(5) *Cf.* D 191, l. 20.

* جلا means 'to unveil,' especially, to show the bridegroom the bride unveiled (جلا العروس على بعلها).

(6) In the rhythmic movements and cadenced steps of the sword-dance. Lit., turn round. Cf. D 231, n. 2; 256, l. 11 (חַטֵּף) and הַשִּׁיר or פִּנְיוּ הַשִּׁיר יָרוּ.

(7) That is, a maiden of Shunem,* the present Sôlem, SW of the Sea of Galilee, S of Nazareth, N of Zer'in (Jezreel) in the ancient tribal district of Issachar, mentioned in the geographical list Josh. 19, 18 and in the story of Elisha who raised the dead son of the good Shulamite woman who had befriended the prophet (2 K 4, 8). The term *Shulamite* denotes the bride as a maiden of the highest beauty. We read in the beginning of the Book of Kings, When King David was old and stricken in years he could get no heat, although he was covered with clothes; so his servants tried to find a beautiful virgin who should lie on his bosom to warm him;† and they looked for a fair damsel throughout all the districts of Israel. Finally they selected a Shunamite, Abishag, who was a most beautiful maiden, and brought her to the King. So Shulamite denotes a most beautiful maiden, just as we use the name of Nabal's wife, Abigail, as a popular synonym for a lady's maid;‡ or as we call a driver *Jehu* after the exterminator of the dynasty of Ahab, Jehu, who stood with Ahab on the royal chariot, as the King's driver, when the prophet Elijah announced to Ahab, who had taken possession of the vineyard of Jezreel, the terrible prediction: In the place where the dogs licked the blood of Naboth shall the dogs lick thine own blood.|| Cf. the appellative use of Hercules, Don Juan, Don Quixote, Lovelace, Shylock, Joseph, Daniel, &c.

This explanation of the term Shulamite was undoubtedly the interpretation of the LXX and of the Masorites.§ It is possible, however, that the name was originally not a *gentilicium* but an *appellativum*, meaning 'perfect' like חַמָּה (cf. n. 13 on No. 4).** In that case we should have to read שְׁלֹמִית shēlômîth instead of שׁוּלְמִית Shulamite; cf. the name of Zerubbabel's daughter, Shelomith, 1 Chr. 3, 19 and the Arabic سَلَامَة Sallâme. The word shēlômîth, however, may have reminded the editors of Shelomith, the daughter of Dibri, of the tribe of Dan, whose son blasphemed the name of יהוה (Lev. 24, 11), and this may have been looked upon as a bad omen.*†

* For the interchange between *l* and *n* compare the modern Zer'in = Jezreel, Bêtin = Beth-el, Assy. nešun 'lion' = Heb. laiš, &c. (see my paper cited on p. 27, n. *, note 104). The LXX had ἡ Σουλαμίτις, with *n*, for Shulamite; or, with transposition, ἡ Σουλαμίτις (so in the cod. Vat. Σουλαμίτις in codd. Sin. and Alex. is a correction from the Masoretic text). We find the same transposition in 1 K 1, 3 &c. (Σουλαμίτις for Σουλαμίτις). For the ω cf. the modern Arabic name of the city, Sôlem.

† Cf. the chapter on *Sunamitism* in Dr. Hagen's work (cited in n. 7 on No. 1), pp. 191-219.

‡ Abigail appears as the name of a waiting gentlewoman in Beaumont and Fletcher's "Scornful Lady."

§ See my paper on the phrase רִכְבִּים צְמִדִּים in 2 K 9, 25 in the *Journal of Biblical Literature*, vol. 21, p. 74.

§ For the etymology of the term *Masorah* see my remarks in the *Journal of the American Oriental Society*, vol. 16, p. cvi.

** חַמָּה = كَهْمَة or كَهْمَة, שְׁלֹמִית = جَيْلَة.

*† Cf. Dr. Grimm's dissertation on *Euphemistic Liturgical Appendixes in the OT* (Baltimore, 1901), pp. 3-6.

(8) Lit., in the dance of the camps or armies.

(9) Arab. قَبْقَاب qabqâb; cf. D 257, n. 2.

(10) Arab. بنت امير العرب D 191, l. 23; بنت الاكابر D 257, ll. 17. 18; بنت كرام D 260, l. 11; بنت الاكابر D 298, 2. Cf. n. 21 on No. 1.

(11) That is, circular motions, rotations, revolutions; also forms, shape. Cf. ثنيات خصر D 261, 1 (خَصَر = חֲצִיצִים, Assy. xinqâ).^{*} Cf. مِخْنَق mixnaq (pl. مَخَانِق) *torques*, necklace (D 15, l. 2: خَوَانِق); خنق 'to strangle' seems to be denominative (to collar). For the interchange of *m* and *n* before *q*, cf. Assy. dūnqu for dumqu and modern Arabic حنق for حق.

(12) As flexible as.

(13) Cf. D 263, 2; see also D 87, n. 5.

(14) This is a scribal expansion derived from 4,5. In the present description the breasts are mentioned in v. 8^b.

(15) As round, full, and sweet. Each of the spadices of the female date-palm bears a bunch of 180-200 dates. The Heb. word *sinsinnim* (Assyr. *sissinnu*) denotes the spadices (German *Fruchtstände*), not the feather-shaped leaves of the date-palm or the panicles (German *Rispen*), that is, the paniculate inflorescence (German *Blüthenstand*). Cf. the Assyrian reliefs representing female date-palms with bunches of dates on p. 125 of the translation of Ezekiel in *The Polychrome Bible*.

(16) This stanza must be a gloss; cf. n. 20 on No. 8.

(17) Cf. Ezek. 23,3, also D 250, l. 3: 'I stretched out my hand for the pomegranates,' *i. e.*, the breasts (cf. n. 19 on No. 8).

(18) That is, full and stiff; cf. Ezek. 16,7 and n. 23 on No. 3. The addition of *the vine* seems to be a tertiary gloss (cf. n. 29); the clusters refer to the bunches of dates. D 239, n. 4, however, a woman is called a beautiful grape.

(19) Cf. n. 5 on No. 7.

(20) Lit., *the fragrance of thy nose like apples*; she breathes through her nose, especially when her mouth is covered with kisses. Cf. M 23, xii, stanza 3.

(21) It is as prominent and as bushy as that richly wooded headland which is conspicuous from most parts of Central Palestine and one of the most striking features of the country. A great deal of the forest of Carmel has been cleared for charcoal during the past thirty years.

(22) Heb. *argamān* means especially red purple, but it seems to be used here in the sense of our purple, *i. e.* violet, especially dark violet. In Greek, purple is often used for black: Il. 17,551 a dark cloud is called purple. Anakreon and Lucian speak of purple hair (πορφυραὶ χεῖραι, πορφύρεος πλόκαμος). The famous Tyrian purple was a dark dusky color. Pliny 9,135 says of it, *Laus ei summa in colore*

^{*} See my paper on Babylonian Elements in the Levitic Ritual in *Journal of Biblical Literature*, vol. 19, p. 60.

sanguinis concreti, nigricans adspectu, idemque suspectu refulgens; unde et Homero purpureus dicitur sanguis, i. e., Tyrian purple is especially appreciated if it has the color of coagulated blood, blackish when seen from above, and glossy when seen from the side. Homer, therefore, calls the blood 'purple' (Il. 15,360). See also n. 33.

(23) This is evidently a gloss. Cf. D 86, 13; 252, below (her tresses are like ropes); 260, l. 13 (thy black hair hangs down; seven tresses capture us); M 16, n. 13. For *King* see n. 11 on No. 1.

(24) This must have been a well-known building; cf. the ivory palaces in Ps. 45,9 and Ahab's ivory house 1 K 22,39; also Amos 3,15 and Odyss. 4,73. See also n. 12 on No. 8.

(25) Cf. n. 30 on No. 6. Heshbon was a Moabite town, the modern Ḥesbān. On the east, at the base of the hill of the citadel, there was a great reservoir, which is now dry and ruined, and traces of other ancient pools and conduits have been found NW of Ḥesbān.

(26) Bath-rabbim may have been the name of the eastern gate of Heshbon; it means 'Daughter of the Multitudes,' just as the eastern gate of Nineveh bore the name Nerib-masnaqti adnāti* 'entrance of the crowd of nations;' cf. Delitzsch, HW 505^b, AW 162. Cheyne, *Encyclopædia Biblica*, 502 proposes to read: Thine eyes are like Solomon's pools, by the wood of Beth-cerem; but these emendations are unnecessary. The meter shows the clause *at the gate of Bath-rabbim* to be a gloss.

(27) This does not refer to a watch-tower, but to a conspicuous point on the eastern side of Mount Lebanon,† which must have projected from the face of the mountain-range like a buttress-tower; cf. the *Bastei* (i. e. bastion, bulwark) the name of a well-known rocky height in the Saxon Switzerland. Hebrew noses are more prominent than those of other races. In Arabic a promontory is called a nose of a mountain, just as we speak of the nose of a ship, &c. In anatomical terminology we have a promontory of the sacrum and a promontory of the tympanum.

(28) Lit., palate.

(29) This seems to be an illustrative quotation (cf. n. 6 on No. 1) from Prov. 23,31; *to my dearest* must be a tertiary gloss (cf. n. 18).

(30) RVM, causing the lips of those that are asleep to move (or speak). This may mean either, pursing the lips of those that are asleep, i. e., thy kisses are so sweet that if a man has tasted them, he will, even when asleep, purse his lips in expectation of another kiss (cf. the German *sich auf etwas spitzen*, which is derived from *die Lippen*

* Adnāti = אֲדַנְאֲתִי; see Crit. Notes on Isaiah (SBOT), p. 133, l. 22. See also vol. 1, pp. 229, 231 of this JOURNAL and KB 2, 229, l. 109.

† It can hardly be the *جبل قاسيون*, the *mons Casius*, NW of Damascus. Ibn Batūta, ed. Defrémery et Sanguinetti, 1, 235 (Paris, 1853), says that the grace and beauty of this mountain is beyond description: *وجبال الربوة وحسنها التام اعظم من ان يحيط به الوصف*. See also Reinaud's *Géographie d'Aboulfédā* and Baedeker's *Palästina*⁵, p. 355. From the top of this mountain there is a most beautiful view. Lebanon includes, of course, the eastern range or Antilibanus; cf. No. 5, n. 5, second paragraph.

spitzen); or it may mean, causing men to smack their lips in sleep, dreaming of your sweet kisses, just as a man may smack his lips (*cf.* the translation of the Vulgate, *ad ruminandum*,* for rumination) in sleep, dreaming of some especially fine wine. In a Talmudic passage (cited by Delitzsch on p. 119 of his commentary) we read that the lips of scholars in the grave move (*dōbēbōth*; *cf.* שפּתות נעוּת 1 S 1,13) when their names are cited. It may also mean, causing the lips of those that are asleep to speak (*cf.* Assy. *dabābu* 'to speak'), *i. e.*, thy kisses are so sweet that a man will be enthusiastic about them, not only when he is awake, but will talk of them in sleep.

(31) The color of the grains of wheat (لون الحنطة) *lōn el-ḥinṭe* is considered in Syria to be the most beautiful color for the human body; *cf.* Wetzstein on p. 177 of Delitzsch's commentary; D 12, 1; and n. 39 on No. 6. We distinguish red, white, and amber wheat. Father Oussani informs me that a woman with a beautiful complexion is often called in Bagdad: حنطارية.

(32) Lit., thy abdomen, especially thy hypogastric (or suprapubic) region (*mons Veneris*).

(33) That is, the hair on the *mons Veneris*. Heaps of grains of wheat are still set about with lilies and anemones† in Palestine, to scare away birds. White lilies or scarlet lilies are not found in Palestine. Heb. *shoshannā* denotes a large and beautiful dark purple sword-lily (*gladiolus atrovioleaceus*, Boiss.). *Cf.* n. 1 on No. 3, n. 30 on No. 6, and n. 18 on No. 9, also H, n. 34.

(34) Lit., thy mystery, thy secret parts.

(35) Not a round basin (the vulva is not round); Heb. *sáhar* must be explained in the same way as the word *sôhar* in *bēth has-sôhar* 'prison.' *Cf.* n. 35 on No. 8.

(36) Lit., May the mixture (*i. e.*, the seed of copulation, Lev. 15,18; *cf.* φιλότῳ μιγῆναι) not be wanting.

Notes on No. 3.

(1) To feed on the dark purple lilies (*cf.* n. 33 on No. 2 and n. 18 on No. 9) is synonymous with 'to uncover the nakedness' (גלּוּת ערוּה, Lev. 18,6 ff.) and Homeric ζώνην λύνειν (Od. 11,245; *cf.* D 140, 3; 235, below) and the Shakespearian 'to break the virgin-knot.' For this 'feeding' *cf.* D 69, 11; 70, 15; 112, n. 3; 241, 9: حبيبي بالغنم سارح; the vii. form of سرح 'to feed' means 'to undress' (خرج من ثيابه). The 'feeding' in D 70, 14 must be interpreted in the same way; the جراب is the scrotum, and for the 'water-skin' (see also D 29, 1. 8) *cf.* n. 39 on No. 8, and שפכה Deut. 23,2. See also n. 4 on No. 11, and *cf.* M 19, vii and No. 7, n. 30.

* *Cf.* Augustine on Psalm 46,1: *ut, quando audit, sit similis manducanti; quum autem audita in memoriam revocat, sit similis ruminanti.*

† *Cf.* Thoma, *Ein Ritt in's gelobte Land* (Berlin, 1887), p. 40, quoted in Stickel, *Das Hohelied* (Berlin, 1888), p. 18.

(2) That is, the *colchicum autumnale*, a liliaceous plant with pale-lilac crocus-like flowers appearing in the autumn. Contrast n. 47 on No. 8.

(3) The fertile plain S of Mt. Carmel (see n. 21 on No. 2) extending along the coast of the Mediterranean from Caesarea to Joppa. Or sharôn may be a common noun meaning 'plain.'*

(4) That is, I may be a little tanned, like the pale-lilac flowers of the meadow-saffron (see n. 2), or even like the dark purple sword-lilies (*cf.* n. 33 on No. 2), yet I am also just as beautiful as these flowers. *Cf.* Matt. 6, 29: Consider the lilies of the field: even Solomon in all his glory was not arrayed like one of these. See also n. 12, and especially the passage of Theocritus quoted in No. 9, n. 18.

(5) That is, the Syrian thistle (*cnicus Syriacus* or *notobasis Syriaca*), with milky-veined leaves, the heads (one to three) on short axillary branches, each head embraced by a rigid pinnatifid spiny-pointed bract. This thistle is from 1 to 4 feet high.

(6) This verse may be an illustrative quotation (*cf.* n. 6 on No. 1), or scribal expansion, giving a feminine *pendant* to the following verse 2, 3 (see n. 2 on No. 7). *Cf.* also D 308, 5.

(7) The Bedouin girls consider themselves black (or brown) and call the city girls white (حواريات *hawâriyât*). The brown ones and the white ones (السمي والبيض) play a prominent part in modern Palestinian erotic poetry; *cf.* D 25, 2; 74, 28; 86, 13; 200, n. 2; 236, below; 240, below; 250, c; 396, a; 309, 8. For the brown girls, *cf.* also D 21, 3; 237; 294 (سمراء بنت العرب); and for the white ones, D 15, n. 1; 69, 12; 225, n. 2; 339, 1 and n. 3.

(8) In several passages the addition of *Jerusalem* after *ye maidens* seems to be a subsequent insertion; as a rule, she says only *Ye maidens* (يا بنيات *yâ benaiyât*, D 6, 5), *e.g.* 8, 4 (No. 3, *ι*); 5, 8 (No. 6, *γ*); 2, 7 (No. 7, *ι*); 3, 5 (No. 12, *δ*). *Cf.* also No. 1, *θ* and *ι*. At the end of No. 6 and in stanza vii of No. 8 Jerusalem may have been substituted for another name; the maiden addressed the بنات مدينتها, D 308, 5.

(9) The tent-cloth of the Bedouins is woven of goat's hair, and the goats are, as a rule, black. *Cf.* 4, 1 (No. 8): Thy (black) hair is like a flock of (black) goats. Michal uses a net of (black) goat's hair to represent David's (black) hair (1 S 19, 13). The Bedouins are called in Arabic أهل الوبر *ahl el-wábar* 'the people of the goat's hair.'

(10) A famous Bedouin tribe in Northern Arabia, SE of Edom. The Kedarenes are mentioned in the cuneiform account of the Arabian campaign of King Sardanapalus of Assyria (668-626 B. C.). They must have tented at that time as far north as the Haurân, E of the Jordan, S of Damascus (*cf.* my translation of the cuneiform text in the *Études &c. dédiées à M. Leemans*, Leyden, 1886, pp. 139-142, and my paper on

* *Cf.* *Journal of the American Oriental Society*, vol. 22, p. 62.

Wāteh ben-Hazael, sheikh of the Kedarenes, about 650 B.C., in vol. 1, pp. 217-231 of this JOURNAL (*cf.* Lagarde, *Mittheilungen*, 2, 69). See also Ezek. 27, 21; Ps. 120, 5.

(11) Solomon was the impersonation of glory and splendor; *cf.* Matt. 6, 29 quoted in n. 4, also n. 11 on No. 1.

(12) She is a little swarthy like the black tents of the Bedouins, yet beautiful like the magnificent hangings in Solomon's palace, especially in her bridal finery. *Cf.* n. 4.

(13) *Cf.* *أبي* *أبي* D 69, 12; 156, 2. The common expression axxai 'my brothers' would have been too short for the meter; the poet wanted two beats. For the same reason the unusual midbarékh seems to have been used instead of pikha in 4, 3 (No. 8).

(14) The vineyards are exposed to the sun (*cf.* n. 3 on No. 4), so she could not protect her complexion.

(15) That is, my maidenhood; *cf.* n. 1 on No. 4. The glossator who added this hemistich thought that to make her keeper of the vineyards was like setting a fox to keep the geese. The metaphorical meaning of vineyard is explained in the misplaced illustrative quotation (*cf.* n. 18 and No. 1, n. 6): Catch us the foxes, &c., which may be compared to the *Schnadahüpfeln* in the Bavarian, Tyrolese, and Styrian Alps. The foxes are the young men (*cf.* D 106, 2: Look out for the wolf!). Foxes are very fond of grapes; *cf.* the Aesopian fable of the Fox and the Sour Grapes. For the name 'destroyers of the vineyards' *cf.* the German term *Waldverderber* for animals and plants injurious to the woods. This little song consists of 4 hemistichs of two beats like the last stanza of No. 8 and the first and the last stanza of No. 10.

(16) Supply, My brothers used to say when I was still an immature little girl.

(17) Lit., when she is spoken for, *i. e.*, when any one asks for her hand; *cf.* 1 S 25, 39. The bride was given away by her brothers; *cf.* Gen. 24, 50; 34, 14; see also Jud. 21, 22, and 2 S 13, 22.

(18) We will crown her with a silver bridal crown and give her a handsome bridal outfit when she marries with our consent. The double-line 1, 11, which does not suit the context in 1, 9.10* (No. 8), seems to be a misplaced illustrative quotation (*cf.* n. 15) explaining this statement.

(19) The poet probably refers to the gold coins (or medals) with which the crown of the bride is ornamented. In the neighborhood of Damascus the bridal crown (*تاج العروس* *tāj el-'arūs*) consists of a silver hoop covered with a network of strings of corals. On this net are fastened strings of gold coins, the largest coins being in the lowest row, and the smallest in the uppermost row. The lowest row of gold coins covers the forehead of the bride (*cf.* D 228, below), the bridal crown being placed on the front part of the head. *Cf.* Delitzsch's commentary, p. 166, also D 121, l. 3; 123, n. 3: *عليه المعدن ستة اجناس على*

* Note the future *נעשה* in 1, 11, while we have perfects in the two preceding verses.

اما الجبين يا ناس من معدن : 124, l. 1: الدائر عرجات ونقوش
شريف. Cf. nn. 14, 17 on No. 8.

The bridal crown is placed on the كسماية kesmāye, a long strip of dark red silk, embroidered with gold and fringed on both ends. One end of the kesmāye hangs down in front, the other over the back. The kesmāye is often very costly. Cf. also D 277, l. 16.

(20) Between the fringes of the kesmāye (see n. 19) are small crescent-shaped* silver bells (صموخ gumûx); they are heard, as a rule, only during the sword-dance of the bride (cf. n. 1 on No. 2). The Heb. text means literally, Rows of gold will we make thee, with studs of silver. This must refer to silver grelots; otherwise it would be unintelligible why the rows of gold should be studded with silver. Silver bells are supposed to have an especially soft and musical sound. For chains of gold and silver cf. D 244; 6, 4.

(21) We will shut her up and watch her with untiring watchfulness as lasting as cedar wood which does not rot (cf. Is. 40, 20 and my translation of the opening chapter of Deutero-Isaiah in Drugulin's *Marksteine* (Leipzig, 1902).

(22) I have not encouraged any lovers until now; I have defended my fortress; cf. D 226, n. 1.

(23) I am no longer an undeveloped little girl but a marriageable young woman full of youthful vigor and strength. Cf. Ezek. 16, 7 (see n. 18 on No. 2) and D 29, l. 11.

(24) Lit., I have become in their eyes (cod. Vatic., ἐν ὀφθαλμοῖς αὐτῶν) like one bringing out surrender (Arab. تسليم taslīm). The brothers fear a surrender (cf. Josh. 11, 19; Deut. 20, 11; 2 S 10, 19) of her maiden fortress as soon as she encourages a lover.

(25) Supply, I often said to myself.

(26) Cf. the lines in Wordsworth's *Highland Girl* (quoted in Max Müller's *Deutsche Liebe*, p. 131): 'Thy elder brother I would be, thy father—anything to thee!' See also D 29, n. 1.

(27) Lit., who sucked the breasts of my mother, i. e., my own brother. Among the Bedouins only brothers and cousins (sons of the brothers of the father) have the right to kiss a girl; cf. ZDMG 22, 93. 108. See Delitzsch's commentary, p. 163, below, and D 53, l. 20: Who asks for a kiss will be slain.

(28) This is unintelligible unless we supply מעשה אהבה; cf. šipir sinništi in the Babylonian Nimrod Epic (KB 6, 126, 13. 20) and D 250, l. 10. The LXX and the Peshita show that the second hemistich must be supplied from 3, 4^e which is out of place in No. 12, 8.

(29) That is, I would kiss and caress thee; cf. 1, 4; 2, 4; 4, 10; 5, 1.

(30) Wine is still derived from pomegranates in Persia, and in Mexico an ardent spirit. The pomegranate (*pomum granatum*, lit., apple with many seeds) is the symbol of fecundation and procreation,

* The Peshita has זלילה (= סהרונה lunulae) for נקדרת Cant. 1, 11.

and its blossoms symbolize ardent love. In the Middle Ages the fruit of the pomegranate was the symbol of the holy virgin who bore the most precious fruit. *Cf.* nn. 11. 40 on No. 8.

(31) Lit., until it please, *i. e.*, until it be ended in ample satiety; *cf.* Prov. 7, 18: Come, let us take our fill of love until the morning. Verses 3 and 4 are a scribal expansion derived from 2, 6. 7 (No. 7). The second hemistich, By the gazelles and the hinds of the fields, is accidentally omitted in the present passage. *Cf.* n. 25 on No. 8.

Notes on No. 4.

(1) The virgin charms of the maidens are called their vineyards (*cf.* n. 15 on No. 3) just as the bride is styled a fair garden (*cf.* n. 50 on No. 8 and n. 2 on No. 9). The vineyard at Baal-ḥammon (see n. 3) alludes to a large harem, such as Solomon had according to 1 K 11, 3 where it is stated that he had 700 queens and 300 concubines.

(2) The meter shows that this is a gloss. Contrast n. 11.

(3) The Received Text reads Baal-hamon. This locality is unknown; perhaps we should read Baal-ḥammōn, designating an especially sunny and fruitful hill (*cf.* Is. 5, 1) which was sacred to the sungod* Baal-ḥammān; *cf.* ḥammā 'sun' Job 30, 28; Cant. 6, 10; Is. 24, 23; 30, 26 and the note on Lev. 26, 30 in the translation of Leviticus in The Polychrome Bible. The deity Baal-ḥammon is mentioned in more than 2,000 Carthaginian votive inscriptions; see Bāthgen, *Beiträge zur sem. Religionsgeschichte* (Berlin, 1888) p. 28; Lidzbarski, *Nordsem. Epigraph.* (Weimar, 1898), p. 153. Baal-hamon for Baal-hammon may be an intentional alteration. A town Ḥammon is mentioned in Josh. 19, 28; another one of the same name is referred to in 1 Chr. 6, 61, which may be identical with Ḥammath (Josh. 19, 35), *i. e.*, probably the name of the hot springs S of Tiberias (Josephus, *Ant.* xviii, 2, 3, ed. Niese, Ἀμματοῦς).

(4) It was so large that the owner could not keep it in order without assistance. Similarly a large harem requires a number of eunuchs.

(5) In Is. 7, 23 a vineyard with a thousand vines is said to have been worth 1000 shekels. The vineyard of Baal-ḥammon must therefore have been unusually large and exceptionally valuable, if any man would have paid 1000 shekels for the product of one of its grape-harvests. A silver shekel was worth about 65 cents, but its purchasing power was, of course, much greater.

(6) Lit., before me; *cf.* Prov. 4, 3. I can take care of it without any assistance. *Cf.* D 244: Take away all roses, one little garden (*cf.* n. 2 on No. 9) is enough for me.

(7) My bride; *cf.* n. 1.

(8) The missing second hemistich has been conjecturally restored from Ps. 73, 25 (*cf.* n. 21 on No. 1; n. 1 on No. 6, and n. 1 on No. 10). If a similar statement stood in the original text, we can easily understand why it may have been suppressed in this connection: an orthodox

* Contrast Cheyne-Black's *Encyclopædia Biblica*, 402.

Jew would have considered the application of this passage to a bride a blasphemy. Cf. D 281, l. 12: *في العالم ما في مثلك*, There is no one in the world like thee.

(9) This may mean either 1000 shekels or 1000 women.

(10) The keepers of this large vineyard probably consume one fifth of the annual income, and it is not impossible that the inmates of a large harem may bestow one fifth of their favors on the keepers,* even if they are eunuchs many of whom retain the *potentia coeundi* (especially those whose testicles have merely been crushed).† I prefer to have my bride exclusively for myself and to allow no percentage whatever to an 'assistant.'

(11) In 8,11 this name must be omitted (cf. n. 2), but here it must be inserted. It was probably suppressed in the present passage owing to the discrepancy between the number of Solomon's queens and concubines here (60+80) and the number given in 1 K 11,3 (cf. n. 1). For the same reason the gloss 'and other young women without number' seems to have been added.

(12) Cf. 5,2 (No. 6); 2,14 (No. 10). Also in modern Palestinian songs girls are called doves; cf. D 6, 5; 72, 23. See also M 24.

(13) Lit., my perfect one (Vulgate, *immaculata mea*); cf. 5,2 (No. 6) and n. 7 (last paragraph) on No. 2; also D 72, 22; 87, 16.

(14) Lit., from her mother; cf. the phrase 'from her mother's womb' (Ps. 22,11; 58,4; Jer. 1,5; 20,17; Job 3,11; Is. 46,3). The traditional rendering, She is the only one of her mother, is out of place in this connection. The point to be emphasized is that she is the only one of the bridegroom.

(15) Cf. D 107, l. 9 where a Bedouin maiden says, no wolf (cf. n. 15 on No. 3) ever howled for me except my own Wolf (the name of her lover), and D 80, l. 3: I fancied that my gazelle (cf. n. 33 on No. 7) was for me alone, but, lo, thou hast three or four friends.

(16) Accord the prize of beauty to her.

Notes on No. 5.

(1) With me thou art safe everywhere, on the brinks of the precipices, on the tops of the highest mountains, in the haunts of lions and leopards; I will guard thee and protect thee. Mendelssohn's well-known chorus *Entflieh mit mir und sei mein Weib*, which Budde suggests, affords no parallel, but cf. D 231, l. 16 and D 344, l. 4 of the poem.

(2) Cf. *يا عروسة* D 256, l. 13.

(3) A peak of the range of Antilibanus,‡ probably the Jébel-ez-Zebedânî, below which is the source of the river Amana, Greek

* In Egypt keepers of the harems were often married; cf. M 5, n. 12. See also Dillmann on Gen. 39,1.

† Cf. *מרוה אשך* Lev. 21,20 and *θαλαδίας, θλασίας, θλιβίας*, also *מערך וכחות* Lev. 22,24; contrast *כרות שפכה* Deut. 23,2.

‡ Cf. Winckler, *Alttestamentliche Untersuchungen* (Leipzig, 1892), p. 131, n. 1

Chrysorrhoas, *i. e.* the present Nahr Baradâ, which flows through Damascus. In the story of Naaman (2 K 5, 12) the name of this river is spelled with *b* (ZA 2, 268, 2). In the cuneiform historical inscriptions the name of this mountain appears as Ammâna(na).

(4) According to Deut. 3, 9 Shenir was the Amorite name of Mt. Hermon, but in 1 Chr. 5, 23 Mt. Shenir seems to be distinguished from Mt. Hermon,* just as in the present passage. Arabic geographers use this name Senîr (cuneiform Sanîru) for the part of the (Hermon, or rather) Antilibanus (جبل الشرفى) N of Damascus, between Baalbec and Ḥomḡ; *cf.* Reinaud, *Géographie d'Aboulféda*, II, 1, 89. Abulfedâ says of the وهو يمتد إلى الشمال ويتجاوز دمشق: جبل الثلج

ويستى إذا صار في شاليها جبل سنير. The top of Shenir in our passage may refer especially to the Tâl'at Mûsa, in the central mass of Antilibanus, which is 8755 feet high.

(5) The present جبل الشيخ Jébel el-Shêkh, *i. e.*, the Mountain of the (white-haired) Old Man, or جبل الثلج Jébel eth-Thalj (the Mountain of Snow), the highest peak of Antilibanus. It has three craggy summits which rise out of a plateau. It is 9166 feet above the level of the sea and widely visible in Palestine, nearly as far south as Jericho. The snow hardly ever disappears from it. *Cf.* the full-page illustration facing p. 146 of the translation of the Psalms in The Polychrome Bible.

Lebanon in our passage stands for Antilibanus. The poet mentions first the Amana near Damascus (NW); then the Shenir, a high peak of the Antilibanus between Baalbec and Ḥomḡ, N of Damascus; and finally, the highest peak of the Antilibanus, Mt. Hermon, SW of Damascus. *Cf.* also n. 27 on No. 2.

(6) *Cf.* أسود الغاب usûd el-ṛâb, D 227, l. 2. Lions were numerous in Palestine in ancient times but have entirely disappeared since the 12th century.

(7) Leopards are still found occasionally in Lebanon. Along the Liṭâni (the upper course of the Nahr el-Qâsimiye, N of Tyre, which forms the northern boundary of Palestine) and in the Antilibanus they are not so rare.

Notes on No. 6.

(1) Two hemistichs seem to have been lost at the beginning of the first stanza. They are here conjecturally restored (*cf.* n. 8 on No. 4) from the beginning of No. 12 (3, 1); but, of course, the same idea may have been expressed differently, *e. g.*, 'my dear one' was probably used instead of 'him whom I love' (lit., whom my soul loves). The preceding

*It is, however, possible that Mt. Hermon in 1 Chr. 5, 23 is simply an explanatory gloss to the preceding name Shenir.

first verse of c. 5 in the Received Text has no connection with the following verses but belongs to the last two hemistichs of c. 4 (see No. 9).

(2) That is, my mind was alert (*cf.* n. 26 on No. 8); he was never out of her mind (*cf.* *ساعة ما يروح من فكرى*, D 234, below; 76, 36).

She slept, but lightly, so that she awoke at once when her lover knocked at the door. The whole incident may be imaginative but it is not a dream. The story is a poetic device* to introduce the description of the beauty of the lover in vv. 10-16. When the maiden opens the door and finds her lover gone, she asks the maidens of her native town (*بنات مدينتها*, D 308, 5) to help her find her lover, whereupon they ask, What distinguishes him from other youths? This gives the poet an opportunity to make the maiden describe the beauty of her lover. Songs describing the beauty of the lover are comparatively rare; as a rule, only the charms of the maiden are praised (*cf.* Nos. 2 and 8). D 242 (*cf. ibid.*, p. xii, l. 5) gives but a single poem celebrating the beauty of a young man.

(3) *Cf.* No. 10 (2, 8).

(4) Supply, My dearest began to speak and said to me; *cf.* No. 10, β.

(5) *Cf.* above, p. 18, n. † and n. 27 on No. 8.

(6) *Cf.* n. 12 on No. 4.

(7) *Cf.* n. 13 on No. 4.

(8) During the Palestinian rainless season (*cf.* n. 53 on No. 10) the sky is cloudless; but, except in the desert, there is often a profuse precipitation of dew, or rather mist, at night, which may saturate a fleece of wool so that Gideon was able to wring from it a whole bowlful of water (Jud. 6, 38). A great deal of this so-called dew is moisture brought by westerly winds from the Mediterranean, and the vapor becomes condensed in the air before it is precipitated. It can therefore hardly be called dew; it corresponds rather to the heavy and wetting Scotch mist which is common in the highland of western Scotland. On Mt. Hermon (*cf.* n. 5 on No. 5) this night-mist is so profuse that the tents of travelers are often completely drenched during a summer night, as though a heavy rain had fallen (EB 2023).

(9) Supply, I replied to my lover.

(10) It was customary to sleep entirely undressed, without a night-gown or under-garment, the upper garment being used as a covering (Exod. 22, 26; Deut. 24, 13; *cf.* also Gen. 9, 23 and Job 22, 6). The garments of the ancient Israelites were probably not very different from the clothing worn by the modern Fellahs and Bedouins, which consists of a tunic, or short shirt, confined at the waist by a belt, and an upper garment, a large oblong piece of woollen stuff wrapped around the body. This tunic is called in Arabic *ثوب* *thôb*, Heb. *kuttôneth*, Greek *chiton*, Latin *tunica*. Chiton and tunic are derived from the Semitic name for under-garment, Heb. *kuttôneth*, tunic being a

* *Cf.* my remarks in the translation of Ezekiel, in The Polychrome Bible, p. 177, l. 37.

transposition of cutin (the final -eth in Heb. *kuttôneth* is merely the feminine ending). The modern Arabic name of the upper garment is عباية 'abâye, Heb. *simlâ* or, with transposition, *salmâ*, Greek *himation*, Latin *toga*.

(11) The ancient Hebrews wore sandals which protected only the soles of the feet so that it was necessary to wash the feet after a walk or before retiring at night (Gen. 18,4; 19,2; Luke 7,44). Water is more precious and scarce in the East than it is in our modern cities. The Bedouins look upon the use of water for washing as an unpardonable luxury; they rub their bodies with the fine sand of the desert. It is unnecessary to suppose that the maiden walked about barefoot (Budde); the shoes referred to in 7,2 were chopines; see n. 9 on No. 2.

(12) The meter requires the insertion of the clause *in the door*.

(13) The hole is not the aperture of the window (*cf.* n. 52 on No. 10) in the front-wall (Siegfried); nor is it a peep-hole in the front-door (Budde); but it is the key-hole of the front-door. Doors in Eastern villages are fastened with wooden locks, and wooden keys (D 19, l. 7) are used, often of an enormous size, large enough for a stout club. The key of an ordinary street-door is commonly 13 or 14 inches long, and the key-holes are correspondingly large. *Cf.* the cuts on p. 160 of the translation of Isaiah in The Polychrome Bible, representing an Oriental key and a merchant of Cairo carrying his keys on his shoulder (Is. 22,22).

The lock was what is commonly known in England as the Egyptian lock; *cf.* the cuts on p. 60 of the translation of Judges in The Polychrome Bible and Moore's commentary on Judges, p. 99.

The lover could put his hand through the keyhole but could not open the door without the key. His sweetheart, however, could open the door from inside without a key. The door-bolt had special handles for this purpose corresponding to the door-knobs on the inside of our front doors.

(14) Lit., my soul went out when he spoke. This does not mean, my soul failed when he spoke (so AV) or, *Mir entwich die Seele, als er redete* (Budde), which I presume is intended to mean, I fainted when he spoke; nor can it mean, I was beside myself when he spoke (Siegfried, *Ich war ganz ausser mir, als er sprach*), but it means, I was inwardly moved toward him in love, just as we say, her heart went out towards him. *Cf.* also D 234, l. 14: قلبى من جوا فقس.

(15) This hemistich, which appears in the Received Text after the second hemistich of v. 6, must be inserted before the last hemistich of v. 4.

(16) Lit., my intestines made a noise within me (AV, my bowels were moved for him; RV, my heart was moved for him).

(17) Lit., upon the handles of the bar, *i. e.*, by the handles. In the Received Text this hemistich stands at the end of the verse.

(18) The lover had put his hand in the keyhole (*cf.* n. 13) and poured out a flask of precious myrrh (*cf.* n. 8 on No. 1) which dropped

from the keyhole to the handles of the bar on the inside of the door, so that the hands of the maiden were perfumed with myrrh when she touched the handles of the bar to open the door. This pouring out of myrrh was a token of love, showing that he had been at the door, just as a modern lover might throw a bunch of flowers through an open window, or through the transom of a door. Lucretius says in his didactic poem *De rerum natura* (4,1171) that the lover often stands, with tears in his eyes, at the closed door; he decks it with flowers and wreaths, anoints the proud door-posts with sweet marjoram oil (*amator postes superbos ungit amaracino*), and covers them with kisses.

(19) Lit., oozing, spontaneously exuding, myrrh, *i. e.*, *myrrha stacte* (from *σράζειν* 'to ooze, to trickle') which exudes without incisions being made in the bark of the tree; *cf.* Pliny 12,35; 13,3 (*sudant sponte priusquam incidantur stacte dicta cui nulla prefertur*). See also Exod. 30,23 and n. 8 on No. 1.

(20) Not the veil, which is called *gammā* (RV, behind thy veil; AV, within thy locks) in 4,3 (No. 8) and 4,1; 6,7 (No. 8, *β* and *η*), but a gauzy outer wrap (Is. 3,23; *cf.* also D 212, n. 2) which she left in the hands of the men, just as Joseph left his garment in the hands of his master's wife (Gen. 39,13), or as the young man who was following Jesus, at the time he was betrayed by Judas, left his linen tunic, and fled naked (Mark 14,51). The maiden was deprived only of her wrap; she kept her tunic and perhaps also her upper garment (*cf.* n. 10).

(21) V. 7^a is a scribal expansion derived from 3,3^a (No. 12); the words printed in *Italics* represent tertiary glosses (*cf.* n. 18 on No. 2). In the present poem the maiden does not encounter any men, but appeals only to the maidens of her native town (*cf.* n. 2) asking them to help her to find her lover. The LXX inserts a repetition of the last hemistich of v. 6 after 3,1, and the last hemistich of that verse is merely an erroneous repetition of the last hemistich of 3,2; *cf.* n. 1 on No. 12.

(22) Supply, I said to the maidens (*cf.* n. 8 on No. 3) whom I met.

(23) Supply, the maidens answered. For the following question, Whither is gone thy lover? *cf.* D 247, c: *فين حبي راح*.

(24) Lit., that I am sick with love; *cf.* D 70,16; 227, below, and n. 10 on No. 7, also M 18, vi.

(25) Lit., that we may seek him with thee. This stanza appears in the Received Text as the first verse of the following chapter, after the last verse of the present poem, but it must evidently be inserted between vv. 8 and 9.

(26) Lit., What thy lover from a lover, *i. e.*, in what way is thy lover different from another lover?

(27) This does not mean, He looks like *Milch und Blut* (Budde), *i. e.*, white and rosy; even the maiden was sunburnt and tanned (*cf.* nn. 4. 12 on No. 3); it means that the skin of her lover was white wherever it was covered by his garments, but bronzed (*cf.* nn. 28. 37. 41) wherever it was exposed to the sun.

(28) His face and his neck are bronzed by exposure to the sun. The gold alluded to is red, not yellow; cf. Shakespeare's 'golden blood' (Macbeth ii, 3) and Horace's *pudor flavus*; also ξαυθίζω 'to brown a roast.' D 86, 12 speaks of 'golden lips and silvery teeth.' Cf. nn. 37, 41.

(29) 'His eyes are like doves' does not mean only that he is dove-eyed, having eyes expressive of gentleness and affection, but also that his eyes are dove-colored, *i. e.*, that the color of the iris is a warm gray or light bluish. Cf. No. 7, a (1, 15) and No. 8 (4, 1).

(30) His large liquid eyes are clear and transparent like the water of a reservoir (cf. n. 25 on No. 2) and shine like the luster of an expanse of water reflecting the light of the sun. In Arabic a lustrous pearl is called a wet pearl (لؤلؤ رطب) lū'lu' ráṭib; cf. our phrase 'a diamond of the first water.' Ovid, *Ars am.* 2, 722 says that if the lover touches his sweetheart, he will see *oculos tremulo fulgore micantes ut sol a liquida saepe refulget aqua*. In a letter received by Mrs. Kate Soffel (who aided Edward and Jack Biddle to escape from the Pittsburgh Jail) the writer, who signs herself as Julia, and who is said to be rich and prominent in society, says of Edward Biddle that 'his soulful orbs swam in a flood of their own natural moisture' (Baltimore 'Sun,' March 4 '02).

It is evident that this hemistich does not contain a reference to the eye-water, *i. e.*, the vitreous humor (a glassy fluid filling the rear compartment of the eyeball, behind the lens) and the aqueous humor (in front of the lens, filling the space between the lens and the cornea). Although the iris divides this anterior space into an anterior and a posterior chamber, it cannot be compared to a dove sitting by a pool that is brimful. Nor can this hemistich allude to the fact that the vitreous humor fills about four fifths of the eyeball. For the medical knowledge of the later Hebrew poets, cf. my paper on Ecclesiastes (quoted above, p. 17, n. †), p. 244, n. 60.

In the Received Text this hemistich stands at the end of the stanza, but it seems to be the second hemistich, while the second hemistich of the Received Text is probably nothing but an explanatory gloss. The original last hemistich appears to have been lost; it may have been something like 'fringed with dark purple lilies' (cf. No. 2, n. 33), *i. e.*, in this case, the eyelashes; cf. n. 36.

(31) The white of the eye, the opaque milk-white sclerotic of the eyeball.

(32) Cf. n. 33 on No. 2 and n. 18 on No. 9.

(33) Not his cheeks. Arab. لحيّة liḥye (plur. liḥan or luḥan) denotes the beard on the cheeks and on the chin. Contrast D 223, 5: ورد الحدة جمة, her cheek is a bunch of roses; see also D 243, l. 3.

(34) As sweet-smelling; cf. Dr. Hagen's book (cited in n. 7 on No. 1), p. 71.

(35) Lit., raising, rearing all sorts of aromatics.

(36) Not the lips but the mustaches, Arab. شوارب šawarib (in Egypt, شنبات šenebât); Heb. שפם safám, Lev. 13, 45; Mic. 3, 7; Ezek. 24, 17, 22; 2 S 19, 25; cf. D 305, 2; 319, 3; 333, last stanza.

(37) That is, bronzed; cf. n. 28 and D 101, l. 5: her arms are sticks of pure silver (*i. e.*, white; cf. the end of n. 28), and her fingers pointed styles of gold (*i. e.*, her hands are bronzed).

(38) That is, his bronzed (n. 37) arms are covered with ornamental patterns tattooed in vermilion (the brilliant red pigment formerly made by grinding selected pieces of cinnabar*), while his white (n. 39) body is tattooed in ultramarine (the beautiful blue pigment formerly obtained from *lapis lazuli*; see n. 40). The usual explanation that the hemistich *studded with tarshish*† refers to the finger-nails is not satisfactory.

The precious stone of Tarshish seems to have been finely crystalized cinnabar‡ found in the famous mines of Almaden (البيدون) N of Cordova; cf. Pliny 33, 118. 121. 114; 37, 126. These crystals of cinnabar may be termed rubies just as we use the term *ruby* for several different gems; *e. g.*, the rich ruby-red garnets from South Africa are known as Cape rubies, and even the pale-red topaz from Brazil is sometimes called Brazilian ruby.

Tarshish|| is a Phenician word meaning 'mining.' It is an infinitive§ of the intensive stem of רשש, 'to strike with a pick,** to pound, crush, stamp' (ores, &c.). The names *Turdetania* and *Tartessus*, &c., are modifications of the Semitic *Tarshish*, not *vice versa*. This name must be discussed in a special paper.

Tattooing is still practiced by the modern Palestinians and Syrians, especially by the Bedouins; cf. D 6, 4; 25, 2; 36, l. 4; 44, b; 68, 9; 85, 10; 135, b; 171, a; 217, 2; 267, n. 1; 277, below. It must have been common among the Semites from the earliest times; cf. the translation of Levit. 19, 28 in The Polychrome Bible, You shall not make any incisions in your skin for the dead, nor shall you tattoo any marks upon you. Rashi (1040–1105 A. D.) remarks in his commentary on this passage, that it refers to indelible marks made by puncturing the skin with a needle and introducing some dark pigment into the punctures.*† The LXX translates, γράμματα στικτὰ οὐ ποιήσετε ἐν ὑμῖν. Στίζω is the term which Herodotus and Xenophon use in describing the tattooing practiced by the Thracians and the Μοσσύνοι (i. e., the inhabitants of wooden towers; cf. *Anab.* 5, 4, 24) in Pontus near the coast of the Black Sea. Herodotus (5, 6) says of the Thracians that they think it a sign of

* Cinnabar is often used for tattooing; also henna (see n. 18 on No. 7) and indigo (or Indian blue).

† Cf. Exod. 28, 20; 39, 13; Ezek. 1, 16; 10, 9; 28, 13; Dan. 10, 6. In Ezek. 10, 9 LXX has *anthrax*, that is, cinnabar (Vitr. 7, 8, 1), for *tarshish*.

‡ There is a fine specimen from Almaden in the mineralogical collection of Columbia University, New York.

|| Cf. the copper mines of Tharsis, N of Huelva in southwestern Spain.

§ Cf. Haupt, in vol. 1 of this JOURNAL, p. 179; *Beiträge zur assyr. Lautlehre* (Göttingen, 1883) p. 93, n. 2; Praetorius in Delitzsch and Haupt's *Beiträge zur Assyriologie*, 1, 38, n. * (Leipzig, 1889).

** Cf. German *Häuer* (hewer) = miner.

*† וכחבת קעקע כתב מחקה ושקיע שאינו נמחק לעולם שמקעקעו במחט
והוא משחיר לעולם

noble birth to have all sorts of tattooed figures in the skin; he who has none is not considered well-born (τὸ μὲν ἐστίχθαι εὐγενὲς κέκριται, τὸ δὲ ἄστικτον ἀγεννές. Xenophon (*Anab.* 5, 4, 32) relates that the Mossynœci exhibited to their Greek friends and allies children whose backs were painted in colors, and who were also covered with tattooed arabesques in front (ἐπεδείκνυσαν αὐτοῖς παῖδας . . . ποικίλους δὲ τὰ νῶτα καὶ τὰ ἔμπροσθεν πάντα ἐστιγμένους ἀνθρώμια). The mark which JHWH appointed to Cain was according to W. Robertson Smith* a tattooed tribal mark (Gen. 4, 16; cf. Is. 44, 5;† 49, 16; Ezek. 9, 4; also Exod. 13, 9, 16; and, in NT, Revel. 13, 17; 14, 1, 9; Gal. 6, 17). I have discussed tattooing among the Semites in a special paper.‡

(39) Cf. n. 31 on No. 2.

(40) This refers to tattooed marks (see n. 38) in blue (so AoF 1, 293); cf. D 40, l. 11; 77, l. 2; 112, l. 14; 123, ll. 8, 9; 240, below; see also D 7, nn. 3, 4. Sapphire does not denote the transparent blue variety of corundum but *lapis lazuli*, or azure stone, which the Assyrians called uknû.¶ It has usually a rich ultramarine-blue color, with small golden specks of iron pyrites scattered through it,§ and the native or real ultramarine pigment was obtained from this mineral before the preparation of artificial ultramarine was discovered about 1830. The lapis lazuli of the ancients seems to have come from the famous Badakhshan mines in northeastern Afghanistan, near Mazar-i-Ilakh, 1500 feet above the bed of the Kokcha, a tributary to the Oxus.** For the artificial lapis lazuli of the Babylonians see ZA 8, 189.

(41) The sandaled feet are bronzed, while the legs, which are not so much exposed to the sun, are white; cf. nn. 27, 28 and D 134, below (her legs are like round columns of choice marble); D 77, 38 (her feet are white silver; cf. D 86, 12: her teeth are like silver, quoted in n. 28 and n. 8 on No. 8; and Lat. *lilium argenteum*, Prop. 4, 4, 25).

(42) Towering as Lebanon.

(43) As majestic as the noble cedars of Lebanon, some of which are 100 feet high. Cf. the translation of Ezekiel, in The Polychrome Bible, p. 160.

* See his *Kinship and Marriage in Early Arabia* (Cambridge, 1885), p. 215, and his *Religion of the Semites* (1894), p. 334; cf. Stade, ZAT 14 (1894), pp. 250-318, reprinted in his *Ausgewählte akademische Reden und Abhandlungen* (Giessen, 1899), pp. 229-273 (especially pp. 230, 260, 266-268, 272); see also Benzinger, *Heb. Archæol.*, pp. 111, 426, below.

יכתב על ירך ליהוה.

† Read at the meeting of the American Oriental Society at Hartford, April 15, 1898; cf. JAOS 19, 166.

¶ Cf. *Johns Hopkins University Circulars*, July, 1894, p. 111, and *Journal of the American Oriental Society*, 18, 145, n. 1.

§ Cf. Job 28, 6: עפרות זהב לו. Pliny 37, 119 says of the bluestone (*cyanus*): *Inest et aliquando et aureus pulvis qualis sappiris; in iis enim aurum punctis conlucet.*

** See John Wood, *A Journey to the Source of the River Oxus* (London, 1872), and *Johns Hopkins University Circulars*, July, 1894, p. 112. The Assyrians called this mountainous region *Bikn*, that is, the northeastern flank of the Hindu Kush (*Paropamisus*), not Mt. Demavend, S of the Caspian Sea (against Winckler).

(44) This seems to be a gloss which afterwards displaced the original addir 'majestic' (cf. Ezek. 17, 23) in the text. Cf. n. 24 on No. 8.

(45) Lit., palate.

(46) Cf. the conclusion of the song D 112 (هذه اوصاف الزين).

(47) Cf. n. 8 on No. 3.

Notes on No. 7.

(1) For this poem cf. my remarks in my paper cited above, p. 17, n. †. I cite this paper in the following notes as H.

(2) This is a scribal expansion derived from 4,1 (No. 8); it is the feminine *pendant* to the first double-line of No. 7, just as 2,2 (No. 3, γ) is a feminine *pendant* to 2,3 (stanza II of the present poem); cf. n. 6 on No. 3.

(3) That is, our union will be full of life and vigor, it will afford us fresh pleasure for a long time to come; cf. n. 38 on No. 8 and H, n. 23.

(4) Their humble cottage seems to them like a magnificent palace (H, n. 24). In D 37, 2 the maiden is said to sleep under velvet covers on ostrich feathers; in D 271, 2 they sleep on silk and brocade.

(5) The apple is an erotic symbol (H, nn. 19, 21); cf. nn. 9, 37 and n. 19 on No. 8, also Theocritus, 2, 120; 3, 110; 5, 88; 10, 34; 11, 10. It is not impossible that the term 'apple' (Heb. tappûḥ) denotes the golden apples of the mandrake; cf. No. 9, n. 10.

(6) Cf. D 279, below.

(7) Lit., the house of wine, i. e., the bridal chamber; cf. 1, 4; 4, 10; 5, 1 and D 238, l. 7 (H, n. 25).

(8) Lit., its banner over it was Love, i. e., a symbolical representation of Love was the tavern-sign.

(9) He kissed and caressed me (H, n. 26); cf. D 277, l. 12; 106, 2 (If thou art hungry I promise thee thy supper, i. e., If thou longest for me I will regale thee with my love to-night); cf. also D 43, 4.

(10) This is a scribal expansion derived from 5, 8 (H, n. 27); cf. n. 24 on No. 6.

(11) Cf. D 32, l. 15.

(12) Cf. n. 11 on No. 1.

(13) Lit., in his accubation, on his dining couch, i. e., the bridal bed (H, n. 14); cf. nn. 7, 25.

(14) This does not mean, I reciprocated his love in the most enthusiastic manner, but, My dearest seemed to me the sweetest thing on earth; cf. n. 21. For spikenard, cf. H, n. 15; cf. also No. 8, ρ.

(15) Cf. n. 8 on No. 1.

(16) In the lament over a youth (D 318) he is addressed يَا عطر yâ 'aṭr 'O perfume;' D 331, 2 a deceased dear one is called O my ambergris, O fragrant musk!

(17) Lit., that spends the night between my breasts, i. e., He was as close to me as the sachet placed between the breasts (D 85, n. 3; 91, l. 4) at night to perfume the bosom (D 260, l. 15), and he was so sweet that I needed no other perfume (H, n. 30). Cf. M 16, iii.

(18) The Flower of Paradise (H, n. 31). Cf. n. 6 on No. 9.

(19) *Cf.* H, n. 32.

(20) *Cf.* 4, 10 (No. 8, viii); H, n. 8.

(21) That is, thy name is to me the sweetest thing on earth (*cf.* the Shakespearian 'Love's thrice-repured nectar'); see also nn. 14. 16. Lit., oil that has been decanted (H, n. 33). *Cf.* D 214, 6: اسمك خزام الذهب بعلبة الصانع, Thy name is a golden nose-ring in the case of the goldsmith (see the translation of Ezekiel, in The Polychrome Bible, p. 126, n. 10).

(22) This seems to be an illustrative quotation (*cf.* n. 6 on No. 1) describing a symposium with hetærae.*

(23) *Cf.* n. 1 on No. 3.

(24) *Cf.* H, n. 12.

(25) Lit., Accumb (recline at the meal; *cf.* n. 13), O my dearest, and be (*i. e.*, leap, *cf.* H, n. 13, and below, n. 30; contrast n. 50 on No. 10) like a male gazelle or like a male fawn of the (fallow) deer. In the Hebrew text this imperative Feast! (or Regale!)† forms the conclusion of the preceding stanza.

(26) *Cf.* D 261, l. 13 (Play like a gazelle! العبي لعب الغزلان); 271, 2. For this 'playing' *cf.* צִיָּהָק Gen. 26, 8; 39, 14. 17; also רִתְעָזָלָא Jud. 19, 25 and παίζει for ὄχευε in n. 12 of my paper cited on p. 17, n. †. *Cf.* below, n. 33.

(27) That is, a buck of the fallow-deer (German *Damhirsch*) in his second year, not a young hart or a roebuck. *Cf.* n. 34.

(28) That is, the pudendum (רִי = *mons Veneris*, בִּתְרָ = *rima mulieris*); *cf.* H, n. 36; n. 39 on No. 8, and n. 13 on No. 9. The translation *mountains of malabathron* (*cf.* H, p. 53) seems to me improbable.

(29) Mountains of myrrh and hillocks of incense, or mountains of spices (θ), are all hyperbolical expressions for the sweet body of the bride; *cf.* nn. 14-18, n. 7 on No. 1, and n. 17 on No. 9.

(30) This has a double meaning, like זָבַר in Eccl. 12, 1; see my paper cited on p. 17, n. †, p. 261. It means not only 'to go off like a bolt, to spring away suddenly,' but it has also an erotic meaning (*cf.* our term 'male screw,' &c.); it may be taken as a denominative verb derived from בָּרִיחַ 'door-bolt, bar,' *cf.* Ex. 36, 33 (AV, shoot through); or as a denominative from Aram. בִּרְהָא 'he-goat, buck' (*cf.* τραγίω). See also n. 4 on No. 11 and M 19, vii cited at the end of n. 1 on No. 3.

(31) The last two hemistichs of this stanza may be restored on the basis of the variant in 4, 6 (*cf.* n. 20 on No. 8); or we may keep 'on the cloven mountains' (n. 28) in the text and add 'on the mountains of spices' (θ) as fourth hemistich.

* *Cf.* J. D. Michaelis' remarks on this passage (he seems to think of a *lupanar*) in his *Neue orientalische und exegetische Bibliothek*, part 4 (Göttingen, 1787), p. 91 (review of J. C. Velthusen, *Das Hohelied*, Braunschweig, 1786). On pp. 82. 83 of this review Michaelis says of the Song of Solomon, 'Ich denke, es ist eine alte Sammlung von Idyllen, die man, weil oft von Salomon die Rede ist, mit Recht oder Unrecht Salomon zuschrieb . . . Ähnlichkeit und manches Gleiche finde ich freilich in den verschiedenen Gesängen von Liebe, aber mir zerfallen sie doch immer in mehrere nicht zusammenhängende Lieder von Liebe.' See also Michaelis' remarks on the metrical problems in part 3 of his *Bibliothek* (review of Velthusen's *Catena cantilenarum in Salomonem*, Helmstad, 1786), pp. 145-155.

† *Cf.* Spanish *regalar* which means not only 'to regale' but also 'to caress,' &c.

(32) *Cf.* n. 8 on No. 3.

(33) The gazelle was the symbol of Astarte, just as the dove (*cf.* No. 4, n. 12) was sacred to the Goddess of Love; see W. Robertson Smith, *Kinship and Marriage in Early Arabia*, pp. 195. 298; *cf.* M 24, n. 11. Girls are often compared to gazelles; *cf.* D 25, 7; 45, n. 2; 70, 14; 80, l. 3; 99, n. 1; 131, n. 3; 170, 3; 236, below; 259, below; 261, l. 12; 279; *cf.* also 321, last stanza, and n. 19 on No. 8.

(34) More accurately, females of the fallow-deer (*Cervus dama* or *Dama platyceros*), 'pricket's sisters'; *cf.* n. 27; Prov. 5, 19.

(35) Lit., field, *i. e.*, country, rural parts. *Cf.* D 91, n. 1 (غزال البر).

(36) *Cf.* H, n. 20.

(37) Under the caresses of the bridegroom; *cf.* n. 5 and H, n. 19.

(38) This hemistich seems to be a variant or gloss explaining the following hemistich. Her mother conceived her 'under the apple,' *i. e.*, under the caresses of her husband, but she will not be allowed to enjoy her connubial bliss.

(39) This seems to be an illustrative quotation (*cf.* n. 22) from a poem in which a revengeful enemy threatens the bride that he will startle her 'under the apple,' while she is in the wedding-bed. *Cf.* H, p. 55.

(40) *Cf.* n. 31 on No. 3.

Notes on No. 8.

(1) This description is more moderate (*cf.*, however, n. 39) than No. 2. Budde, following Wetzstein, believes that the present poem was sung on the first day of the King's Week (*cf.* n. 11 on No. 1), *i. e.*, on the day following the wedding, but it may correspond to the songs sung by the women while the bride is dressed in the house of her parents (*cf.* D 214, C; 185, 2) or while she parades in her nuptial array (*cf.* n. 1 on No. 2).

(2) *Cf.* n. 2 on No. 7.

(3) *Cf.* n. 29 on No. 6.

(4) This is an erroneous repetition from the end of v. 3. *Cf.* n. 1 on No. 12.

(5) *Cf.* n. 9 on No. 3.

(6) Lit., waving, or wavering, *i. e.*, moving up and down or to and fro. The hair of the bride is not plaited during the wedding festival (n. 1 on No. 2), but hangs loose over the back and in front. *Cf.* D 260, l. 12 (Thy black hair hangs down).

(7) That is, the region E of the Jordan, between the rivers Yarmūk (near the southern end of the Sea of Galilee) and Arnon,* divided into two halves by the river Jabbok,* where the tribes of Reuben and Gad settled. The name is, however, used also (Deut. 34, 1; 1 Macc. 5, 20 ff.) for the entire region E of the Jordan, between the river Arnon* and Mt. Hermon (n. 5 on No. 5). From the mountains of Western Palestine Gilead appears like a great mountain range, the top of which is, as a rule, uniformly level and does not rise into peaks. The beautiful hills

* See the cuts on p. 78 of the translation of Judges in The Polychrome Bible and *cf. ibid.*, p. 79, n. 11.

and dales of Gilead afford splendid pasture grounds for herds and flocks (Num. 32, 1). Flocks of goats still feed there.

(8) Lit., Thy teeth are like the flock of shorn ones (fem.) which have come up from the washing. The word *ewes* is omitted in the present passage, but we find it in the variant 6, 6 (gloss η); cf. n. 24. The meaning is, of course, thy hair is black, and thy teeth are white. 'White as wool' is a common comparison in Hebrew; cf. Is. 1, 18; Ps. 147, 16; Dan. 7, 9. For sheep = white, and goat = black, cf. D 34, nn. 1. 2. In modern Palestinian poetry the teeth are said to be like pellets of hail (D 100, below; 112, l. 10; 253, l. 4), or like pearls (D 112, l. 9; 261, below), or like silver (D 86, 12; cf. n. 41 on No. 6), or like the finest gold with corals between them (D 292, l. 4).

(9) Her teeth are so perfectly shaped that each upper tooth and the corresponding lower tooth look like twins.

(10) There is no gap anywhere, not a single tooth is wanting. If a tooth was lost, it was not 'barren,' but was replaced by another one. The comparison is not carried through quite consistently, and the details must not be pressed. The chief object of the poet is to impress on his rustic hearers that it was a very fine flock of sheep.

(11) According to Wetzstein the poet refers, not to a slice of pomegranate, but to a rift in a ripe pomegranate that bursts on the tree (على امها 'alâ ummihâ 'on her mother,' as the Arabs say) so that the seeds enclosed in the reddish pulp become visible. Cf. D 261, l. 3: Over thy cheeks are pomegranate blossoms, and n. 30 on No. 3, also the last hemistichs of ii and iv of No. 9, and M 38, n. 2.

(12) This must have been a well-known bulwark; cf. n. 14 and No. 2, n. 24.

(13) AV, for an armory; RVM, with turrets; Vulg., *cum propugnaculis*; the LXX εις Θαλιπωθ keeps the Hebrew word lē-thalpiyôth. Grätz thought that Heb. talpiyôth represented the plural of a Greek τηλωπία, 'far-reaching view,' connected with τηλωπός, fem. τηλωπίς, 'far-seeing'; but this explanation is very improbable. If talpiyôth had been a Greek word the Septuagintal translators would probably have recognized it. Cf. n. 17 and No. 1, n. 17.

(14) The well-known thousand shields; cf. n. 12. In the description of the commerce of Tyre, Ezek. 27, 11, we read: The people of Arvad were on thy walls round about, and the people of Gammad were in thy towers; they hung their shields upon thy walls round about; and in 1 Macc. 4, 57 it is stated that after the dedication of the altar and the offering of burnt-offerings (Dec. 165 B. C.) the front of the Temple was decked with crowns (or wreaths) of gold and with shields (ornamental circular plates)—καὶ κατεκόσμησαν τὸ κατὰ πρόσωπον τοῦ ναοῦ στεφάνους χρυσοῖς καὶ ἀσπιδίσκαις. According to 1 K 10, 16 Solomon had 200 large shields and 300 small ones, of beaten gold, for the decoration of the House of the Forest of Lebanon. They were carried away by Shoshenq of Egypt in the fifth year of Rehoboam, i. e., about 928 B. C. (1 K 14, 26) The shields of King David in the Temple are referred to in 2 K 11, 10 Cf. p. 175 of the translation of Ezekiel in The Polychrome Bible.

The thousand targes probably allude to coins on the necklace of the bride (*cf.* n. 19 on No. 3).

(15) Theocritus says in Helena's Bridal Song (18, 30) that Helena is like a Thessalian steed before a chariot; Anacreon addresses a maiden as πῶλε Θρηκίη 'Thracian filly'; and Horace (Od. iii, 11, 19) says of Lyde that she frisks on the fields like a three year old filly:

*Dic modos, Lyde quibus obstinatas
Adplicet auris,*

*Quae velut latis equa trima campis
Ludit exsultim metuitque tangi,
Nuptiarum expers et adhuc protervo
Cruda marito.*

D 319, 4 a wife is called a كَهْلَة kehêle 'a thoroughbred mare,' and in D 327, 4 a girl is addressed as 'a four year old filly' (مُهْرَة muhre).

(16) The same term of endearment (רַעֲיָתִי, lit., my friend) is used as in 4, 1 (I); *cf.* 6, 4 (vii).

(17) Probably gold coins (*cf.* nn. 19, 20 on No. 3). Heb. tōrîm may be a masculine plural of tōrah = νόμισμα 'coin.' The LXX has in 1, 11 (No. 3, ε) ὁμοιώματα χρυσίου for Heb. tōrê zahâb and ὁμοιώματα 'likenesses' may refer to medallion portraits (أيقونة aïqōne = εἰκών, *cf.* نقوش D 121, l. 3); *cf.* D 292, n. 3 (She put on gold medals, large gold coins, hanging over the temples).

(18) Beads, or little shells, or pearls, or other gems (خرزات). The translation 'bandlets of corals' (Siegfried; *cf.* פנינים Lam. 4, 7) is unwarranted; see, however, D 15, l. 16; 244, l. 24.

(19) As graceful and of as delicate form as a gazelle and as symmetrical as twins (*cf.* n. 9). The gazelle is celebrated in Arabian poetry for its beauty (*cf.* n. 33 on No. 7). In modern Palestinian poetry the breasts are compared to apples (D 253, l. 10; *cf.* n. 5 on No. 7) or to pomogranates (D 101, l. 3; 214, 6; 231, l. 7: رمان صدرك; *cf.* n. 40 and No. 2, n. 17, also M 38, n. 3).

(20) This is a misplaced variant (*cf.* n. 23) to 2, 16, 17 (No. 7, viii. ix), or it must be explained like the gloss β in No. 2. *Cf.* n. 31 on No. 7.

(21) The residence of the rulers of the Northern Kingdom from Jeroboam (930) to Omri (880) who founded the city of Samaria. The name probably means 'Pleasure' (LXX ὡς εὐδοκία). For the beauty of Jerusalem *cf.* Lam. 2, 15; Ps. 48, 3. See, however, n. 8 on No. 3. The name Samaria would probably have suggested to the Jews of the Greek period the idea of schism and apostasy; it would have been ill-omened; *cf.* Karl J. Grimm, *Euphemistic Liturgical Appendixes in the Old Testament* (Baltimore, 1901), p. 4 (Johns Hopkins dissertation).

(22) This is a scribal expansion derived from the first stanza of No. 2 (*cf.* n. 3 on No. 2).

(23) Verses 5^b-7 are a scribal expansion derived from 4, 1^b, 2, 3^b in the first three stanzas of this poem. We find some variants just as in δ (*cf.* n. 20).

(24) In 4, 2 (stanza ii) we have 'shorn ones' (fem.) instead of 'ewes.' *Ewes* is simply an explanatory gloss which has superseded the original 'shorn ones.' Cf. n. 44 on No. 6.

(25) The first two hemistichs of the third stanza are here accidentally omitted; cf. n. 31 on No. 3.

(26) Lit., thou hast disheartened me, but this does not mean in Hebrew, thou hast discouraged me, or, thou hast stolen my heart, but thou hast deprived me of my reason, deranged my intellect, thou hast crazed my wits; cf. n. 2 on No. 6 and D 124, l. 3; 217, 2; 224, l. 7; 234, n. 2; 240, 7; 241, 10; 245, l. 19; 257, l. 10.

It is not impossible that 6, 5 is merely a variant to 4, 9, and 6, 4 a variant to 4, 7; cf. n. 14 on No. 9.

(27) The glossator was probably afraid that the term 'my sister' (cf. above, p. 18, n. †) might be understood literally (cf. Lev. 18, 9). If *bride* were not an explanatory gloss, we should expect *my bride*. In modern Palestinian poetry the beloved maiden is often addressed as 'my brother,' *i. e.*, my sister (*e. g.*, D 28, l. 8; cf. D xiii).

(28) Cf. 1, 4 (No. 7, vii).

(29) Cf. D 32, 2 (honeyed lips); 134, l. 9 (honeycombs in the mouth); 253, l. 5 (her lips are nectar); 223, 5 (طاب), *i. e.*, luscious, fresh, ripe dates drop from thy lips).

(30) The Heb. *dēbāš* 'honey' denotes also, like the corresponding Arabic *dibs* (D 29, n. 4), a syrup made of grapes or dates. The word is different from the term for 'virgin honey' (Heb. *nōfēth*). *Dēbāš* is the word used in the phrase 'flowing with milk and honey' (אֵרֶץ זָבַח חָלָב וּדְבַשׁ) Exod. 3, 8, &c.), milk representing cattle-raising, and *dēbāsh* (= *dibs*) agriculture. The addition of *dēbāš* in our line was probably suggested by that proverbial phrase. Cf. EB 2104.

(31) D 125, l. 7 we read, her spittle is sweeter than sugar; D 349, l. 1 a poetic message is said to be like sugar mixed with honey, better than the most precious ambergris; D 309, 8 the beloved is addressed as candied fruit and a box of sugar.

(32) Lit., the fragrance of thy oils is above all spices (cf. No. 7, δ). In the Received Text this hemistich stands at the end of the preceding stanza. The prefixed 'the fragrance of' is due to scribal expansion; so, too, in the following hemistich (gloss ν).

(33) This refers to the cedars and aromatic herbs of Mt. Lebanon; cf. Hos. 14, 7 (6); also Gen. 27, 27.

(34) Cf. n. 15 on No. 3, n. 1 on No. 4, and nn. 2, 12 on No. 9.

(35) This gloss shows that v. 15 followed originally v. 12. For the 'closely sealed fountain,' cf. n. 35 on No. 2.

(36) We find the same metaphor for bride and young wife in Prov. 5, 15-17, where the allegorical language is explained in the following vv. 18-20 (cf. the Critical Notes on Proverbs, in SBOT, p. 38, l. 18). The meaning of the exhortation in Proverbs is, Avoid illicit intercourse and observe conjugal fidelity! Cf. also Eccl. 12, 1: Remember thy well (*i. e.*, thy wife) in the days of thy youth, &c., and my remarks in the

paper cited above, p. 17, n. †, pp. 261 and 276, n. 63 (*cf.* n. 30 on No. 7). In a Talmudic passage we read, One does not drink out of a cup before examining it, *i. e.*, one does not marry a woman before one is sure that she is without blemish; another passage says, Do not cook in a vessel in which thy neighbor has cooked (see Levy *s. v.* בִּרְךָ and קִיָּרָה = Assy. diqaru).^{*} In NT 'vessel' is used for 'wife' in 1 Thess. 4, 4 and 1 Pet. 3, 7. Aquila translated שִׁדְּחָה וְשִׁדְּחָה Eccl. 2, 8 (RV, concubines very many) by κυλίκιον καὶ κυλίκια (Vulg. *scyphos et urceos in ministerio ad vina fundenda*). In modern Palestinian poetry a maiden is often called a well or a fountain; *cf.* D 8, n. 1; 43, n. 2 (my fountain is like streams of water); 49, n. 1; 213, n. 3; 225, 8; *cf.* also D 45, 1. 9; 75, 32; 294, n. 2. Water-wheels (norias, نَاعُورَة) and buckets often symbolize the enjoyment of love; *cf.* D 85, n. 4; 106, 2; 107, 1. 7 (مَا تَدُلِّي دَلِي). The beloved is said to have a water-wheel in her palate, because her kisses are so refreshing (D 290, n. 4). The bride is the 'fountain of pleasure, the source of delight, the wellspring of happiness, the cistern of bliss, the stream of enjoyment.

(37) That is, running, not stagnant; *cf.* Gen. 26, 19 (AV, a well of springing water) and notes on the translation of Leviticus in The Polychrome Bible, p. 77, l. 32.

(38) The forest of Lebanon (see full-page illustration facing p. 72 of the translation of the Psalms in The Polychrome Bible) will protect the source of supply so that the waters will never dry up; they will be perennial, unceasing, never-failing. *Cf.* n. 3 on No. 7.

(39) Lit., thy conduit. The same word is used in Neh. 3, 15 for the Pool of Siloam (Vulg., *piscina Siloe*). This name denoted originally not the pool but the conduit conducting the water of the Virgin's Spring (just outside Jerusalem) to that reservoir cut in the rock. In the Siloam Inscription this tunnel is called נִקְבָּה 'perforation,' † and נִקְבָּה *perforata* is the Hebrew word for 'female;' *cf.* n. 35 on No. 2, n. 1 on No. 3, n. 28 on No. 7, n. 13 on No. 9, also the passages in D cited in n. 36.

(40) *Cf.* n. 30 on No. 3. D 28 the beloved is called a pomegranate-tree, on whose seeds the traveler feasts at night as well as in the morning, *i. e.*, he feeds upon her dark purple lilies (*cf.* n. 1 on No. 3) before he retires and before he rises; *cf.* n. 8 on No. 9, also M 38; 20, 1. 13.

(41) *Cf.* n. 18 on No. 7.

(42) *Cf.* n. 14 on No. 7.

(43) See my remarks on *malabathron* cited in n. 28 on No. 7. The Received Text has spikenard, saffron, sweetflag, and cinnamon, but 'saffron' should be inserted between myrrh and aloes in the third hemistich. Spikenard and cinnamon have been transposed in the English translation to improve the rhythm; but this transposition is not necessary in the Heb. text.

(44) The *Acorus calamus* whose thick creeping rootstock (the official *calamus aromaticus*) is pungent and aromatic, and is still used in confectionery, distilling, and brewing.

^{*} See n. 101 of my paper cited on p. 27, n. *.

† *Cf. Journal of the American Oriental Society*, 22, 57.

(45) Cf. n. 8 on No. 1. In D 112, l. 17 the سرة surre, i. e., the navel or center (a euphemism for pudendum; cf. n. 34 on No. 2) is said to be like a box of civet (cf. n. 7 on No. 1) exhaling musk and camphor. Cf. Dr. Hagen, *op. cit.*, p. 50. D 309, No. 7 it is said of a young woman that seven kings water her sweet basil plant (حبق ḥābaq).

(46) See n. 8 on No. 1.

(47) The autumnal crocus (*crocus sativus*) which has a sweetish aromatic odor. It was highly esteemed by the ancients and by the Arabians. Contrast n. 2 on No. 3.

(48) The dark aromatic resin of the agallochum (*Aquilaria Agallocha*) or lign-aloes, which is much used by the Orientals, especially in the preparation of incense.

(49) This double-line seems to be a variant to the first half of v. 14; cf. n. 14 on No. 1.

(50) That is, Let me enjoy the charms of my bride, may she reciprocate my love in the most enthusiastic manner (cf. n. 14 on No. 7)! The various spices merely symbolize the incomparable sweetness of the bride (cf. n. 29 on No. 7). The last stanza of this poem has but two beats, not three, in each hemistich; cf. n. 15 on No. 3 and n. 1 on No. 10.

Notes on No. 9.

(1) No. 9 seems to be the immediate sequel of No. 8, as in the Received Text (cf. D 15, n. 4); 7,12-14 and 6,11 and 6,2 were probably displaced in order to make the erotic allusions less obvious; see above, p. 19, and cf. below, n. 14.

(2) The fair garden with dark purple lilies (n. 18), henna-flowers (n. 6), pomegranates (n. 9), &c., symbolizes the charms of the bride; cf. nn. 7, 12 and the ancient Egyptian 'garden songs'; see A. Erman, *Life in Ancient Egypt* (London, 1894), pp. 194, 389,* and M 26-28, especially No. xix, also 18, v. The wife was called the 'field' of her husband (M 6, n. 12); cf. Sophocles' *Antigone* 565: ἀρώσιμοι γὰρ χᾶτέρων εἰσὶν γῆαι, also ἄρουρα 'field' = womb, &c. In D 261, below, at the beginning of a nuptial song accompanying the giving away of the bride, we read, When thou goest to the flower-garden; and in the second line of a poem sung during the torch-dance of the bride (cf. No. 2, n. 1) the bride is addressed: O thou flower in the garden-land (D 259, below); cf. also D 248, l. 9 (My dearest entered the vineyards).

(3) Let us enjoy our connubial bliss; cf. No. 8, xi, l. 2.

(4) This 'outing' must not be understood literally; it is a pleasure-trip in the garden of the bride (n. 1) just as the 'leaping of the gazelle and the pricket on the mountains of myrrh and the hillocks of incense' (No. 7, n. 25).

(5) Cf. n. 35 on No. 7 and the end of n. 2 above.

(6) Cf. No. 7, n. 18; No. 8, n. 41. AV, Let us lodge in the villages; so, too, Budde, following Delitzsch; contrast Ewald and Siegfried *ad loc.*

* In the first German edition of the work (Tübingen, 1885), pp. 272, 520.

(7) Cf. n. 2 and No. 3, n. 15.

(8) In the morning fresh pleasure will be in store for us; after the refreshing sleep they will be ready for new erotic achievements; cf. No. 7, n. 3, and especially the song D 28 quoted in No. 8, n. 40.

(9) Cf. No. 8, n. 40. See also D 15, l. 7; 22, l. 9; 237, below; 238, l. 2.

(10) The mandrake is regarded as an aphrodisiac in the East; cf. Gen. 30, 14. The Heb. name *dūdā'im* (for *dūdāyīm*; ZA 2, 275, n. 1) is connected with the Heb. word for 'love,' *dōd*. According to M 17, nn. 3, 10, however, *dūdā'im* is an Egyptian loanword. For the sweetish aroma of the golden apples of the mandrake see Wetzstein in Delitzsch's commentary, p. 440. The reddish-orange apples (or rather berries) of the mandrake are about $1\frac{1}{2}$ in. in diameter and resemble small tomatoes (German *Liebesapfel*).

(11) Lit., new as well as old, of this year as well as of former years, *i. e.*, the sweet remembrance of former kisses and caresses.

(12) Bearing sweet-seeded nuts with fragrant foliage. This garden of nut-trees denotes again the charms of the bride (n. 2). The walnut-tree is particularly common around the village fountains in the East; cf. nn. 36, 39 on No. 8 and M 27, n. 10.

(13) The Heb. word denotes especially a wadi, *i. e.*, a valley bisected by the bed of a mountain-torrent (cf. No. 7, n. 28).

(14) It is not impossible that stanzas v and vi are merely variants of stanza iv. Or the last stanza, in which the bride speaks again, may be the sequel of the first three stanzas, and 6, 11 and 5, 1 variants to 6, 2. Cf. the second paragraph of n. 26 on No. 8.

(15) 'My sister' in this context cannot be vocative; these lines are not addressed to the bride.

(16) Cf. n. 27 on No. 8.

(17) I enjoyed the charms of my bride; she was as fragrant as myrrh and other costly spices, as sweet as honey, as intoxicating as wine, as pure and refreshing as milk.* For the 'beds of spices' cf. D 247, l. 12 (She blossomed like a meadow, grew like musk and nutmeg).

(18) Cf. n. 1 on No. 3. The Greeks called this dark purple sword-lily *ῥάκινθος*. Apollo caused this 'hyacinth' to spring from the blood of Hyacinthus. Ovid (*Met.* 10, 210) says that the hyacinth looks like a lily, but is not white but purple:—

*Tyrioque nitentior ostro
flos oritur formamque capit quam lilia, si non
purpureus color his, argenteus esset in illis.*

* We must remember, however, that the LXX read 1, 2, 4; 4, 10; 7, 13 *daddāim* 'breasts' (Assyr. *didā*, KB 6, 126, 16) instead of *dōdim* 'love.' The Vulgate renders 1, 2: *meliora sunt ubera tua vino*; 4, 10: *quam pulchræ sunt mammæ tuæ, soror mea, sponsa!* *pulchriora sunt ubera tua vino*; 7, 13: *ibi dabo tibi ubera mea*. We find 'breasts' in similar contexts of ancient Egyptian love-ditties; cf. M 15, n. 7; 22, n. 12; see also Prov. 5, 19 and D 70, 15; 106, 2, l. 4; 212, 2; 240, n. 2. The Peshita renders 'love' in 1, 2 (ܠܝܠܬܝ) and 1, 4 (ܡܨܝܒܝ); but in 4, 10 (ܠܡܝܬܝܢ) and 7, 13 (ܠܡܝܬܝܢ) it has 'breasts.' Cf. Geiger, *Urschrift und Übersetzungen der Bibel* (Breslau, 1857), pp. 396-404.

Theocritus (10, 26-29) says to the graceful but sunburnt Syrian maiden Bombyce, The violets and the lettered* hyacinths are dark, but both flowers are considered the most beautiful in any wreath.†

Βομβύκα χαρίεσσα, Σύραν καλέοντί τυ πάντες,
ισχνάν, ἀλιόκανστον, ἐγὼ δὲ μόνος μελίχλωρον.

καὶ τὸ ἕον μέλαν ἐστὶ καὶ ἡ γραπτὰ ὑάκινθος,
ἀλλ' ἔμπας ἐν τοῖς στεφάνοις τὰ πρῶτα λέγονται.

This is the most striking parallel to Cant. in the idyls of Theocritus (*cf.* n. 4 on No. 3), and if it is not an accidental coincidence, we must believe that Theocritus had heard in Alexandria a Greek version of some of the Damascene love-ditties in Cant.‡ Od. 6, 231 (23, 158) it is stated that Athena made Ulysses' bushy locks flow down from his head like hyacinths:—

καὶ δὲ κάρητος
οὐλας ἦκε κόμας ὑακινθίνῳ ἀνθεὶ ὁμοίας.

Hyacinthine locks means, therefore, dark (purple) hair. The bulbous plant which we call hyacinth was brought from Bagdad to Aleppo during the second half of the 16th cent. and was cultivated in England about the end of the 16th cent. The Latin equivalent of ὑάκινθος is *vaccinium*, which seems to be a corruption of *hyacinthus* (**vaccinthus*||). Vergil (*Ecl.* 10, 39) renders Theocr. 10, 28: *et nigrae violae sunt, et vaccinia nigra*.

The precious stone hyacinth§ of the ancients (Vulg., *plene hyacinthis* = studded with tarshish; *cf.* n. 38 on No. 6) was our amethyst (*i. e.*, a purple variety of quartz), while ἀμέθυστος and *amethystus* denote the Oriental amethyst or amethystine sapphire, also called purple ruby (*i. e.*, the rare purple variety of corundum) which is extraordinarily brilliant and beautiful (*cf.* Pliny 37, 125).

For the picking of the hyacinths or lilies *cf.* D 69, l. 9; 134, l. 8.

Notes on No. 10.

(1) This poem consists of three stanzas; the first and the second are composed of five double-lines,** while the third has, in the Received Text, but three double-lines. It is probable, however, that the third

*The ancients believed that the exclamation AI 'woe!' was marked on the petals of the hyacinth.

† *Cf.* A. Lang's *Theocritus, Bion, and Moschus rendered into English prose*, London, 1880.

‡ *Cf.* Delitzsch's commentary, p. 13, n. 3.

|| Greek ὑάκινθος passed into Aramaic as יקונתא (for יקונתא; *cf.* Heb. yain for wain 'wine' and Crit. Notes on Ezra-Neh. in SBOT, p. 63, l. 2) or (with partial assimilation of the *t* to the *n*) יקונתא; *cf.* Haupt, *Sumer. Familiengesetze* (Leipzig, 1879), p. 43, n. 2; Crit. Notes on Ezra-Neh. (SBOT), p. 63, l. 29. In Arabic it appears (with assimilation of the *n* to the *t* and resolution of the doubling and compensatory lengthening) as ياقوت yaqūt; *cf.* the name of the well-known Arab geographer (1179-1229 A. D.), who was of Greek extraction.

§ In modern usage hyacinth denotes a reddish-orange variety of zircon, but the name is applied also to some varieties of garnet and topaz.

** For Egyptian double-lines see M 12, l. 13. *Cf.* also EB 3911, n. 2.

stanza had the same refrain as the first two stanzas, and a fifth double-line may be conjecturally restored (*cf.* No. 4, n. 8; No. 12, n. 7) on the basis of No. 6, ii. In the same way the meter requires at the end of v. 12 the addition of two words which have been restored on the basis of Jer. 8, 7.*

In the first and in the third stanza each hemistich has two beats; in the second stanza, on the other hand, we find the usual three beats in each half-line, except in the refrain which has but two beats in each hemistich just as in the first and third stanzas. *Cf.* 2, 15 (No. 3, δ) and the final stanza of No. 8. For shorter lines at the end of Egyptian love-ditties see M 11, l. 13.

(50) The reference-figures 49–64 refer to the notes on my paper cited in n. 1 on No. 7.

Notes on No. 11.

(1) No. 3 contained an epigrammatic song (stanzas iv–vi) twitting the brothers of the bride for their unnecessary and premature solicitude concerning her chastity and her marriage. Here we have a little raillery at the expense of the newly married couple relating the teasing answer which the bridegroom is said to have given to his sweetheart when she asked for a tryst.

(2) For 'pasturing' and 'feeding' *cf.* n. 1 on No. 3.

(3) Lit., where wilt thou cause thy flock to lie down. *Cf.* D 233, l. 19; 234, l. 4 (Show me where thy house is).

(4) This phrase is equivocal. The original meaning is wandering about in quest of the tryst, but it suggests also the idea of wandering from the path of duty. The Orientals are very fond of ambiguities (تالھين talhīn), especially the Jews of Damascus; a common saying at Damascus was ألھان من يھودي alhanu min Yahūdī 'more fond of veiled allusions than a Jew;' *cf.* Wetzstein's remarks on p. 454 Delitzsch's commentary, also D xi, and n. 30 on No. 7.

(5) *Cf.* No. 6, viii. ix. In the present passage this phrase seems to be a scribal expansion; the answer given by the bridegroom is not polite or complimentary.

(6) This may be an expression like our 'Follow your nose!'

(7) A kid was the customary present given to a harlot or to a female 'friend' (صديقة ḡadiqē) who was visited by a man from time to time. When Judah saw his daughter-in-law, Tamar (whom he mistook for a harlot, because she had covered her face† and wrapped herself as the harlots used to do (Prov. 7, 10)), he said to her, I will send thee a kid (Gen. 38, 17). When Samson visited his Philistine 'friend' at Timnath he brought her a kid (Jud. 15, 1).‡ Such a gift was probably expected

* *Cf.* also the third double-line of Samuel Hanagid's (993–1055 A.D.) erotic poem published in Lagarde's *Mittheilungen*, vol. 3 (Göttingen, 1889), p. 32 (see H, n. 34, third paragraph). Contrast M 8, n. 6.

† The Received Text reads therefore in our passage, 'As one that is veiled,' so RV and AV^M.

‡ *Cf.* Jud. 14, 1 and the notes on Judges in The Polychrome Bible, p. 83, l. 40.

at every visit of the 'husband.' The 'bride' remained at her father's house, and the 'husband' visited her there. The old Arabic term for the present a man makes to his female friend is صَدَاق ṣadâq. According to Ammianus Marcellinus (14, 4) marriage among the Saracens was a temporary contract for which the wife received a price. The husband took the wife on hire for some time. These temporary alliances, which were common in Arabia at the time of Mohammed, are called in Arabic, نِكَاحُ الْبَيْعَةِ nikâḥ el-môt'a. In Persia they are still

recognized as legal; see W. Robertson Smith, *Kinship and Marriage in Early Arabia* (Cambridge, 1885), pp. 65, 67, 76. In the Book of Tobit we read (Tob. 2, 13) that after Tobit had been stricken with blindness, his wife, Anna, went to a factory where women were employed as weavers* (cf. M 6, n. 4), and when the owners gave her a kid one day, in addition to her wages, she fell out with her husband who would not believe her story and insisted on the kid being returned to the owners of the factory, as he felt ashamed of his wife. A young he-goat was the offering of the Greek hetærae to the Goddess of Love, Aphrodite (cf. our 'goatish' = salacious, lecherous, and n. 30 on No. 7).

(8) That is, if you do not love me enough to be instinctively guided to the place where I shall rest at noon, you may bestow your erotic favors on the other shepherds, and receive, as the price of consent, a number of kids which you may feed at the tents of the shepherds. She will have so many kids that she will be able to start a flock of her own. Similarly a poor actor might be told that he would receive so many apples and eggs that he would be able to open a grocery store after the performance.

Notes on No 12.

(1) This is an erroneous repetition of the last hemistich of the following verse (gloss β). Cf. n. 4 on No. 8.

(2) Supply, I said to myself.

(3) This is a scribal expansion derived from No. 6, vi, l. 3; on the other hand the first line of the second stanza of the present poem has been inserted, with some tertiary additions, in No. 6 (gloss β); see n. 21 on No. 6.

(4) This is an incorrect explanatory gloss: the men going about the city were not all watchmen. Cf. No. 9, n. 4.

(5) These two hemistichs belong to No. 3, viii; cf. n. 28 on No. 3. The following stanza (v. 5) is a scribal expansion derived from the last stanza of No. 7; cf. n. 31 on No. 3.

(6) Cf. n. 8 on No. 3.

(7) This is a conjectural restoration of the missing hemistich; cf. n. 8 on No. 4.

* The Greek text has *ἡπιθεύετο ἐν τοῖς γυναιχείοις*, the Vulgate translates, *ibat ad opus textrinum*. Hugo Grotius, *ad loc.*, explains: *lanificium faciebat in domo aliqua divitum quaestum inde facientium*.

(8) *Cf.* the ancient Egyptian love-ditty (M 44, x): Oh, that I were her ring on her finger! D 205, 8 we have a song from Aleppo, in which the bride is addressed as follows: Let me be a silver necklace, shake me on thy breast; let me be a fine garment and put me on thy body; let me be a golden earring and hang me in thy ear! D 276, l. 16 we find, Put me in thy pocket instead of thy handkerchief!

(9) The last line is generally translated, If a man would give all the substance of his house for love, it would be utterly contemned; but the last hemistich is interrogative. In the same way we must translate in Prov. 6, 30, Do not people despise a thief, even if he steal to satisfy his hunger?

(38-43) These figures refer to the notes on my paper (H) cited in n. 1 on No. 7.

Some Critical Notes on the Hebrew Text of Canticles.

I subjoin here a few brief critical notes on the Heb. text of Cant. A systematic discussion of the Ancient Versions must be reserved for the critical edition of the Heb. text in The Polychrome Bible (SBOT). Nor do I deem it necessary to repeat the statements bearing on the text, which have been made in the explanatory notes to the translation or in the notes to my paper (H) on Some Difficult Passages in the Song of Songs, printed in vol. 21 of the *Journal of Biblical Literature* (1902). When I prepared those notes I did not think I should be able to add any special notes on the Heb. text; otherwise I should not have included in the explanatory notes several remarks which might have been reserved for the critical notes. It is preferable to keep the critical and philological remarks entirely distinct from the explanatory notes. The latter should be free from all purely technical details, and this course will be followed when I publish the translation in a different form.

The metrical problems can be discussed only in connection with an accented transliteration of the Hebrew text which will appear elsewhere.

- 1 (1) אשר לשלמה is a later addition. In the following love-ditties and wedding-songs the relative pronoun is throughout not אשר, but ש (cf. Siegfried's *Neuhebr. Gramm.*, § 29, b).

8

- 3 (6) It is unnecessary to read, with Budde and Siegfried, מה instead of מי; מי refers to the bride, not to the threshing-board; cf. Tyler in the *Jewish Quarterly Review* (JQR) 11, 515.

For מי בחימרות read בחימרות; so, too, במהלח for מי כמהלח in 7,1 (ב). חימרה must be derived from a stem אמר 'to be high, to ascend' (cf. אמיר and מוסר for מאסר); cf. kima quṭri litéli 'may it go up like smoke;' see Delitzsch, HW 600^b. Assyr. temêru 'to cover with dust' seems to be a denominative verb. Cf. our English phrase 'their jackets smoked,' i. e., emitted dust, or 'I will smoke his jacket' = I will dust his jacket, raise dust from it by beating him (German, *ich werde ihm die Jacke ausklopfen*).

בפל, at the beginning of the fourth hemistich, is correct; the preposition מן must not be canceled (against Budde).

- (7) For מי שלשלמה read שלמלך and relegate שלמה to the margin.

Cheyne's statement (JQR 11, 563) that ששים is certainly a corruption of מי שלשלמה is certainly erroneous. I regret to say that I cannot accept any of Cheyne's emendations proposed in his paper *The Song of the Palanquin* (JQR 11, 561-564) and in his other articles in the same volume of JQR. See also EB 2805.

- 3 (8) For לִבְנוֹת Cheyne (*l. c.*, p. 562) reads לְבָאוֹת 'lions.' He supposes 'that, far back in the history of the text, the scribe miswrote לִבְנוֹת , and then corrected this by writing לְבָאוֹת . This latter word, under the hand of a thoughtless scribe, became לְבָנוֹן , and this, by the ingenuity of an editor, who had both learning and exegetical skill, was converted into לְבָנוֹן .' This conjecture, it seems to me, shows learning rather than exegetical skill.

לְבָנוֹן is not a dittogram of לְבָנוֹן but a corruption of $\phi\omicron\rho\epsilon\iota\omicron\nu$. The original vocalization may have been הַפְּרִיִּיִן ; we must have the article. Cases in which the traditional pronunciation of a later Hebrew word is based on a single corrupt Biblical passage are not exceptional.* הַפְּרִיִּיִן is a synonym of מִטָּה v. 7; the following $\text{לֹא הָיָה לוֹ הַמֶּלֶךְ}$ is a relative clause; † lit., the $\phi\omicron\rho\epsilon\iota\omicron\nu$ (which) the King made for himself of the wood of Lebanon, its columns he made of silver, &c. Cf. Ges.-Kautzsch²⁷, § 143, c.

For לְבָנוֹן Cheyne proposes to read הַמְלָאכָה (Solomon made himself this artful work).

- (10) The בִּי prefixed to $\text{בְּנוֹת יְרוּשָׁלַם}$ at the end of the verse in לְבָנוֹן belongs to הַבְּנִים 'ebony' which must be substituted for לְבָנוֹן , following Grätz, Martineau, Siegfried, Cheyne. We need not prefix בִּי to הַבְּנִים ; cf. $\text{מִעֲלֶפֶת סְפִירִים}$ 5,14 (ר, xiii^d); see Ges.²⁷, § 117, y.

The clause אֲרֻמֵּן חֹכוֹ must be transposed to the end of the verse (Budde). Cheyne proposes to read אֲלֻגְמִים (cf. 2 Chr. 2,7): Its seat—almug-wood in the center, | inlaid with ebony.

- (11) For צִאֲנָה instead of לְבָנוֹן see Critical Notes on Ezra-Neh. (SBOT), p. 71, l. 19. In the same way we must read תִּאֲנָה for לְבָנוֹן 2,13 (י) and בִּאֵר for לְבָנוֹן 4,15 (ח).

Gloss בְּנוֹת צִיּוֹן is omitted in E^P , but not in E^A .

ב

- 6 (10) The fourth hemistich, $\text{אֵימָה כְּנִדְגָלוֹת}$ must be inserted after the first hemistich. Winckler, AoF 1, 293 (*i. e.*, *Altorientalische Forschungen*, first series, p. 293), proposes to read נִרְגָּלוֹת (Nergal-Mars). G. Buchanan Gray (JQR 11,97) thinks that the rendering 'terrible as serried hosts' is at least as powerful a figure as, if a little less picturesque than, 'terrible as an army with flags.' Cheyne (JQR 11,234) considers $\text{אֵימָה כְּנִדְגָלוֹת}$ to be an interpolation in the present passage. The same suggestion was made

* Cf. Crit. Notes on Ezekiel (SBOT), p. 71, l. 46.

† Cf. the relative clauses $\text{בֵּין שְׂדֵי יִלִּין}$ 1,13 (ז); הַיָּרֵק 1,3 (ז); $\text{דֹּדֵי צַפְנִתִּי לִךְ}$ 7,14 (ט).

- 6 by Budde. But the clause is interpolated in 6,4 (ח, §), not here. For Cheyne's explanation of אִמָּה כְּנַגְדָּלוֹת see note on 6,4 (ח).
- 7 (1) It is unnecessary to read, with Budde, שׁוּבִי for שׁוּבִי; nor does שׁוּבִי mean 'come near.' Bickell reads שְׁבִי הַשְׁלֵמֶת 'Stay, stay, become familiar (do not be shy!).' For השְׁלֵמֶת see the Explanatory Notes. For חוּזָה ב cf. רָאָה ב (AoF 1,293). For מָה תִּהְיוּ 'won't you look,' i. e., 'ye must all look,' cf. 5,8 (ו) מָה תִּגְדֹּד לוֹ 'won't you tell him,' i. e., 'please, do tell him,' and D 343, 1 mā tḥōddin 'ye must mourn,' cf. Wright-de Goeje³, 2, 311 A (ما تقوم 'pray, stand up'); Caspari-Müller⁵, § 534. Contrast 8,4 (ג, θ) מָה תַעֲרִיר וּמָה תַעֲרִיר 'Don't stir or startle!'
- For כְּמַחֲלָת read בְּמַחֲלָת; see Ges.-Buhl¹³, s. v. מַחֲזִי; cf. בְּתִימְרוֹת for כְּתִימְרוֹת 3,6 (א).
- מַחֲזִי may be an old 'plural of the accusative' like שְׁמִי; cf. Crit. Notes on Isaiah (SBOT), p. 157, l. 18, and ZA 2, 267, n. 2. In the same way עֲרִיבִים is not a dual but an archaic *pluralis extensivus* like צִהְרִים 1,7 (יֵא). The dual is a secondary differentiation and originally identical with the Assyr. (and Ethiopic) plural in -āni (for -āmi); cf. Haupt, *Sumer. Familiengesetze* (Leipzig, 1879), p. 70, below, ad p. 18. It is therefore not necessary to read מַחֲזִי.
- (2) Bickell cancels מָה, following 𐤌^V; but 𐤌^A prefixes מָה, and cf. v. 7 and 4,10 (ח).
- For שְׁבִי בְּתִיבָה Bickell reads שְׁבִי בְּתִיבָה. For חֲמוּקִי (cf. חֲמוּקִי 5,6) Grätz suggested 'ribbons.' For שְׁבִי הַלְאִים see ZA 2, 275, n. 1.
- Ummānu is common in Assyrian; see HW 86^b.
- (8) שְׁבִי at the beginning of this verse, which Bickell cancels, should be inserted after בְּתִיבָה in the following verse (gloss β); cf. שְׁבִי הַבְּמָה in l. 3 of the Moabite stone (Ges.-Kautzsch²⁷, § 126, γ) and Siegfried's *Neuhebr. Gramm.*, § 29; also modern Arabic el-bint di (Spitta, § 143, a) for هذِهِ الْبِنْتُ.
- (4) שְׁבִי at the beginning of this verse should be prefixed to תִּאֲמַר in the second hemistich. תִּאֲמַר should be pointed תִּאֲמַר or תִּאֲמַר (cf. 4,5). The original form is tu'āmu (HW 697^b). The form תִּאֲמַר, תִּאֲמַר is, therefore, not impossible; cf. Targumic תִּיֻמִּין (Lagarde, *Mittheilungen*, 3,29, n. 1). Contrast note on 3, 11 (א).
- (9) For שְׁבִי סִסְנִי we must point סִסְנִי, cf. Assyr. sissinnu, Syr. سِسْنُ 'spadix' (not panicle).
- (6) According to Cheyne (JQR 11, 237) מֶלֶךְ כְּאִרְגָּמָן מֶלֶךְ is, to put it briefly, a dittogram of מֶלֶךְ כְּאִרְגָּמָן which

- 7 precedes. Cheyne proposes to read: **ודלת ראשך ככרמל נעמה**; **כפרהים רמנים**, the pendent locks of thy head are like Carmel; pleasant are they as an orchard of pomegranate trees (*cf.* 4,13). **רהטים** (*cf.* H, n. 24), he thinks, is a corruption of **רמנים**, the **ב** before **רהטים**, together with **אסור**, represents **פרדס**. He 'can see no other solution; if a doubt be possible with regard to the second half of it, no hesitation can be admissible with regard to the first.' I hesitate.

- (5) Cheyne (JQR 11, 404), following AoF 1, 293, proposes to read **שניר** instead of **השן**; he renders:

Thy neck is like the tower of Senir
Which looks toward Damascus.

בית הכרם, adds Cheyne, is probably a corruption of **בת רבים** = 'Ain Kârim, near St. Mary's Well, a little to the SW of Jerusalem. He translates therefore:

Thine eyes are like Solomon's pools
By the wood of Beth-haccerem,

reading **יער** for **שער**, following Winckler.

Cheyne thinks, with Rashi and Grätz, that **אָפּ** means 'face' (**פנים**).

For **באשבוך** Winckler (AoF 1, 294) suggested **בחלבון** (Ezek. 27,18), but Cheyne (JQR 11, 405) says, we must certainly read **שלמה**, although 'he knows that this is a considerable alteration.'

Winckler, AoF 1, 294 proposed to read:

צוֹרֶךְ כַּמְגֹדֶל הַשְּׁנִיר עֵינֶיךָ בְּרִכּוֹת בַּחֲלָבוֹן
עַל יַעַר בְּתַרְבִּינִים

that is, Thy neck is like the tower of Senir, thine eyes like pools in Helbon, at the grove under the terebinths. He adds that if any one considers these emendations too violent he may try to obtain a reasonable meaning in a simpler way. I have availed myself of this generous permission.

- (10) For **כִּיִּן הַטוֹב** (Ges.-Kautzsch²⁷, § 128, w) we may read, with Bickell, **פִּיִּן הַטוֹב**.

פִּיִּן הַטוֹב is correct. It is not necessary to read **שְׁפָתַי וְשִׁנָּי** or **שְׁפָתַי וְשִׁנָּי**, or **שְׁפָתַי וְשִׁנָּי**. *Ἐ* *ικανούμενος χείλεσίν μου καὶ ὀδόντων* 'made fit for my lips and my teeth' and *שָׁכַן שְׁפָתַי וְשִׁנָּי*, did not understand this clause; but *שָׁכַן* is better than *Ἐ* *ικανούμενος* which is merely a guess. For *Ἐ* *labiisque et dentibus illius ad ruminandum*, see the Explanatory Notes.

- (7) For **אֶהְבֶּה בַּת תַּעֲנוּגִים** read **אֶהְבֶּה בַּת תַּעֲנוּגִים**; 'A, *θύγατερ τρυφῶν*, *שָׁכַן מַלְאָךְ*. Cf. Cheyne, JQR 11, 407.

- 7 (3) אֶת שִׁרְרָה must be pointed שִׁרְרָה , from an intransitive form שִׁרַר = sirar, syncopated sirr 'mystery, secret parts' (cf. תָּסַר tasarra and תָּסַרְתִּי 'to keep a concubine,' &c.) and סָרַי 'to undress.'

For אֶת הַסֵּדֶר Cheyne (JQR 11, 404) proposes to read אֶת הַסֵּדֶר 'a chalice of pure gold' (cf. Job 28,15).

ג

- (11) For אֶת עֲלֵי read אֲלֵי ; the second, fifth, and eighth forms of אֲלֵי (syn. הַיֵּיטָב , הַיֵּיטָב , הַיֵּיטָב) are construed with אֲלֵי . It is not necessary to read, with Nestle and Ball, וְהָיָה כֵּן ($\text{καὶ ἐπ' ἐμὲ ἡ ἐπιστροφὴ αὐτοῦ}$) instead of אֶת תְּשׁוּקָה . If Ball considers 'the reference of this suspicious term to שָׂאֵן unphilological,' he may satisfy his philological conscience by pointing the word תְּשׁוּקָה with $\text{שָׂ} = \text{ש}$. In Assyrian we have šāqu (which may have a $\text{š}_2 = \text{ש}$, ש) as a synonym of xegallu 'abundance, luxuriousness,' like kuzbu , xigbu , baltu , laltu , lullu , &c. (HW 647^b, 324^b, 287^b, 177^b, 377^a; cf. especially KB 6, 126). ἐπιστροφὴ and ἀποστροφὴ (Gen. 3,16) may be euphemistic substitutes. Contrast Crit. Notes on Genesis (SBOT), p. 48, l. 25.
- 2 (1) For the striking parallel to this passage in Theocr. 10, 28 see n. 18 on No. 9 of the Translation.
- 1 (5) Wellhausen, *Prolegomena*⁴ (1895), p. 218, n. 1, proposed to read $\text{שְׁלֵמָה} = \text{Σαλάμιοι, Σαλαμηνόι}$ (Pliny 6, 118, *Salmani*), the neighbors and allies of the Nabateans, instead of אֶת שְׁלֵמָה , and the same emendation was suggested by Winckler (AoF 1, 196. 292. 295, n. 1; 2, 552); but it is not necessary to depart from אֶת .
- (6) For the pleonastic prolepsis of the pronoun in אֶת-חֵרְאֵי see Crit. Notes on Ezra-Neh. (SBOT), p. 71, l. 31; cf. Bertholet (in Marti) on Neh. 13,23. Bickell's conjecture, חֵרְאֵי , is not good. The masc. form חֵרְאֵי , although the $\text{בְּנוֹת יְרוּשָׁלַם}$ are addressed, is not exceptional; see also notes on 8,4 (ג) and 5,8 (ו).
- 2 (15) Winckler (AoF 1, 293) proposes to read יִהְיוּ 'they shall see us' instead of אֶת אֲהֵיוּ . He thinks the passage refers to a tryst (cf. No. 11). The little foxes, he says, seem to be not foxes but weasels or some similar small animals.
- It is not necessary to read, with Budde and Siegfried, כְּרִמִּינִי for כְּרִמִּים .
- 8 (9) For the brief hemistichs אִם הִוְמָה הִיא and וְאִם דָּלָה הִיא see Crit. Notes on Proverbs (SBOT), p. 33, l. 49.
- Budde is inclined to derive נָצוּר from צָרַר (cf. 2 S 20,3); Nöldeke thinks, נָצוּר עֲלֵיהָ may mean 'we will nail upon it;' Siegfried proposes to read בְּלֹחַ ; but this is unnecessary:

- 8 נצור עליה לוח ארז means lit., we will fasten upon it (German, *wir wollen darauf befestigen*) boards of cedar wood. מצורה, &c., means 'fastness' (German, *Feste*).

- (10) We must add עדינה to אני הומה, although עס have simply ἐγὼ τεῖχος, ἢ murus, *ego murus*.

Grätz's emendation עז (כבידלות) for אז is not good.

For אז בעיני (עס^{SA} ἐν ὀφθαλμοῖς αὐτοῦ, *I coram eo*, ס^S (חכמה), referring to the lover, read, with ע^V, ἐν ὀφθαλμοῖς αὐτῶν, בעיניהם, referring to the brothers.

אז מוצאת is fem. part. Hif. of יצא, but it should be pointed מוצאת (for mauçit, mauçi't, mauçi'at); cf. note on צאנה 3,11 (א).

- (2) For אז כין read כין; contrast אז כין 7,10 (ב) for כין.

אז מן is correct; cf. נשקני מנשיקות פך 1,2 (ז); ירון מדשן Ps. 36,9.

For אז רמני read רמנים; cf. Crit. Notes on Isaiah (SBOT), p. 83, l. 11; p. 117, l. 36.

- 7 (13) Gloss η (Ε ἐκεῖ δώσω τοὺς μαστοὺς μου σοί; cf. above, p. 50, n. *) appears in Ε not only after 7,13 (ט, ii) but also after 6,11 (ט, iv).

- 8 (4) אז אתכם need not be corrected to אתכן; see my remarks in Crit. Notes on Judges (SBOT), p. 66, l. 29 and Crit. Notes on Ezra-Neh., p. 64, l. 49; cf. Siegfried's *Neuhebr. Gramm.* (Berlin, 1884), § 27, a and note on 5,3 (ר).

Ε inserts the hemistich ἐν ταῖς δυνάμεσιν καὶ ταῖς ἰσχύσεσιν τοῦ ἀγροῦ = אז באילות השדה או בצבאות 2,7 (ז), not only in the present passage, but also in 5,8 (ר); cf. on 2,7 (ז).

מה in מדהעירו ומה תעוררו is negative (cf. Prov. 20,24); contrast note on מה תהוו 7,1 (ב).

7

- (11) The addition of היה, which was afterwards supplemented by לשלמה (contrast note on 6,8), was probably suggested by כרם היה לידידי 1 K 21,1 and כרם היה לנבות Is. 5,1.

For אז בעל המון read בעל המון; see n. 3 on No. 4; contrast רהיט, Qeré רהיט 1,17 (ז). Grätz proposed to read בעל הרמון. Cheyne (EB 405) thinks that אז המון is merely an incorrect repetition of the name שלמה.

נתן is impersonal; see Crit. Notes of Numbers (SBOT), p. 43, l. 31. We may also read the Nif'al, נתן, or the passive Qal (Ges.²⁷, § 52, e. s.; § 53, u) נתן (Ges.²⁷, § 121, a; cf. Num. 32,5; 1 K 2,21),* but it is not necessary.

* Some of the Nif'al forms נתן, נתני, &c., might just as well be pointed נתן, נתני, &c., and vol. 3, p. 39, of this JOURNAL, also JAOS 22, 53.

- 8 The meter requires the insertion of שקל; it dropped out because it was customary to omit שקל in such phrases (Ges.²⁷, § 134, n).
- 6 (8) For אה המה read, with Budde and Siegfried, לשלמה; contrast above, note on 8,11. It is unnecessary to insert, with Bickell, בחררי המלך after v. 8. See ADDENDUM, on p. 74.
- (9) After תמתי אהיהיא (the היא is enclitic: tammathî axxáth-hi) we must insert טהורהיהא.
- For אמה and לאמה read מאמה and מילדתה = מיעוריה and מילדותה; cf. (אמי). מרחם, מבטן (אמי). In post-Biblical Hebrew אם is used for womb (cf. German Mutter = uterus and רחם ורחמתי לראש גבר Jud. 5,30)*. The expressions מאמה and מילדתה are unparalleled, but this is no argument against the correctness of the emendation. If the phrases had not been unusual, they would not have been misunderstood for more than 2000 years; see my remarks on משהם מרחם, Ps. 110,3, in JHUC, No. 114, p. 110^b, n. **.

ה

- 4 (8) Ε δευρο = אחי, imp. of אתה 'to come,' instead of אחי; so, too, ἦ, *Veni de Libano*, &c., and ש לכו; ἦ coronaberis).

תשורי (Ε, δειλέσση, ש לכו; ἦ coronaberis) means 'thou mayst descend,' not 'look down;' so Magnus, *Kritische Bearbeitung und Erklärung des Hohen Liedes Salomo's* (Halle, 1842), p. 206; also Winckler, *AoF* 1, 193; 292, n. 1; 294, n. 2.

For אמה אמינה Ε has ἀπὸ ἀρχῆς πίστεως, mistaking the proper name for a common noun, as in 6,4 (ח): Ε ὡς εὐδοκία = אה כתרצה. אמינה is not the Amanus, on the borders of Cilicia and Northern Syria, E of the Gulf of Alexandretta. The Orientals are no Alpinists. Contrast Budde, *ad loc.*

Benzinger (ad 1 Chr. 5,23) thinks that וחרמון was originally an explanatory gloss to שניר (with Waw explicative; see Crit. Notes on Ezra-Neh., in SBOT, p. 68, l. 53; p. 70, l. 17). The meter, however, requires a second name. In 1 Chr. 5,23 ושניר may be a subsequent addition to בעל-חרמון, וחר, and שניר a tertiary gloss to ושניר. According to Wetzstein (ZAT 3, 278) שניר is a Šaf'el of נר (the mountain of light, i. e., snow); cf. סנורים, a euphemism for blindness.

ו

- 5 (2) The first double-line of the first stanza has been restored on the basis of 3,1 (יב); שאהבה נפשי דודי has been substituted for יב which we find in יא and יב. The present poem does not use this phrase.

* See also Delitzsch's *Prolegomena* (Leipzig, 1836), p. 109.

- 5 The *scriptio plena* ישינה is used to prevent the reading יִשְׁנָה which may occasionally have been introduced as a joke (I am an old maid, but my heart is alert).

The pointing קוצותי of א is just as incorrect as the pronunciation מוצאת 8,10 (ג). We must point קוצותי (Ges.²⁷, § 9, o) or קצותי; so, too, v. 11. The stem is קצץ (قص الشعر), cf. 12, מוצץ quççëthâ, מוצץ quççë.

For א רסיסי read רשישי = רש, pl. רשש; so, too, שתי = שנת in 2,11 (י) for א סתו; cf. H, n. 61.

- (3) The suffix ם in א אטנפם need not be corrected to ן; cf. note on 8,4 (ג).
 (4) The rhythm requires the insertion of בדלת after א מן ההור.

The reading עלי (so many MSS and editions) for א עליו (εἰ' αὐτόν, 5, 3 et venter meus intremuit ad tactum ejus) is preferable; cf. Ps. 42,6. 12; 43,5. Budde and Siegfried prefer עלי.

א נפשי יצאה בדברו, which appears in the Received Text between the first and the second double-line of v. 6, must be inserted, with Budde, at the end of v. 4; but Budde's suggestion to add וימינו after ידו at the end of the first hemistich of v. 4 is not good; nor need we insert, with Bickell, לו נכספה between א נפשי and בדברו.

- (5) לדורי is an erroneous repetition from the end of the first hemistich of the following verse; cf. Crit. Notes on Isaiah (SBOT), p. 128, l. 50.

The second hemistich על כפות המנעול stands in א at the end of the verse, but it must be inserted, following Budde, after the first hemistich; it is, however, unnecessary to add a verb 'I grasped,' as Budde suggests. Siegfried cancels the hemistich, following Meier.

- (7) V. 7 is correctly canceled by Bickell. Budde considers only שומרי ההמות a subsequent addition, and perhaps also the preceding מעלי; but מעלי is indispensable.

According to Winckler (AoF 1, 293) א מצאני הסבבים בעיר is a conditional clause (if they find me, they will hit me, &c.).

- (8) ε inserts after the first hemistich, ἐν ταῖς δυνάμεσιν καὶ ἐν ταῖς ἰσχύσεσιν τοῦ ἀγροῦ, cf. on 8,4 (ג).

For מיה תגידו see on 7,1 (ב); מה is used here owing to the preceding conditional אם; אם תגידו לו; אם תמצאו את דודי אם תגידו לו; cf. 2,7; contrast 8,4), would be impossible.

For the masculine form תגידו see on 1,6 (ג). It is unnecessary to read, with Bickell and Budde, לדורי instead of א לו.

- (9) For א השבעתנו read השבעתנו; contrast note on 8,4 (ג).
 (10) For א דגול מרכבה cf. G. Buchanan Gray's paper on דגל in

- 5 JQR 11, 97, below, and Winckler, AoF 2, 174, n. 1. Cheyne (JQR 11, 233. 236) proposes to read כִּלִּל 'perfect' (in beauty) instead of דְּגִיל.

- (11) Grätz's emendation כתר for כחם, which is endorsed by Budde, is entirely superfluous. \mathfrak{C}^{VA} have χρυσίον καὶ φαζ which was corrupted in \mathfrak{C}^{S} to κεφαζ (phonetic spelling); see Lagarde, Mittheilungen 2, 81. We must read כחם which was pronounced כחם אופן; cf. Dan. 10, 5. In Jer. 10, 9 and 1 K 10, 18 the prefixed מ is a later addition. For ופן = אופן cf. איש = יֵש; see Crit. Notes on Proverbs (SBOT), p. 51, l. 1 and cf. BA 1, 260, n. 27 and Addenda on p. 327. \mathfrak{S} נִסְמַח אֶם בָּאָה בִּיטָחָה, \mathfrak{I} caput ejus aurum optimum.

For כחם read דִּלְתִּי; cf. 7, 6 ודלת ראשך (ב) and אֶלֶא: 'curly.' The prefixed קצותיו (\mathfrak{M} קצותיו; see on v. 2) is an explanatory gloss. There may have been a byform דִּלְתִּים, but דִּלְתִּים cannot be right. \mathfrak{S} has עֲלִיָּה עֲלִיָּה , \mathfrak{C} βόστρυχοι αὐτοῦ ἐλάται, \mathfrak{I} comae ejus sicut elatae palmarum.

- (12) \mathfrak{C} has for this stanza: ὀφθαλμοὶ αὐτοῦ ὡς περιστρεαὶ ἐπὶ πληρώματα ὑδάτων, λελουσμένοι ἐν γάλακτι, καθήμενοι ἐπὶ πληρώματα (\mathfrak{C}^{SA} + ὑδάτων); so על אפיקי מים is translated in the same way as על מלאכת. The original text of the second hemistich was probably ישבות על מלאכת, and על אפיקי מים may be an explanatory gloss to על מלאכת, which afterwards crept into the text. The second and the fourth hemistichs in the Received Text appear to be doublets. The original text of the fourth hemistich may have been סוגות בשושנים (cf. 7, 3) referring to the eyelashes. \mathfrak{I} renders, *Oculi ejus sicut columbae super rivulos aquarum, quae lacte sunt lotae, et resident juxta fluentia plenissima*, and \mathfrak{S} has, $\text{חֲתַנְסִי אֶם בִּתְּנִי חֶ' מַחְלָה בְּחֶ' מַחְלָה}$, $\text{חֲתַנְסִי אֶם בִּתְּנִי חֶ' מַחְלָה בְּחֶ' מַחְלָה}$. It is not impossible that $\text{חֲתַנְסִי אֶם בִּתְּנִי חֶ' מַחְלָה בְּחֶ' מַחְלָה}$ 'perfection,' which is meaningless in this connection, is a transposition of $\text{חֲתַנְסִי אֶם בִּתְּנִי חֶ' מַחְלָה בְּחֶ' מַחְלָה}$ = πλήρωμα; cf. the Šaf'el derivative $\text{חֲתַנְסִי אֶם בִּתְּנִי חֶ' מַחְלָה בְּחֶ' מַחְלָה}$ 'completion, fulfilment, perfection.' The Šaf'el ušamli and the Šaf'el of the intensive stem, ušmalli, and its reflexive-passive uštamalli or ultamalli are common in Assyrian (HW 410a). Milu (=millu, mil'u, mila'u; cf. xīṭu 'sin' = xīṭtu, xīṭ'u) means in Assyrian 'abundance of water, high water, flood,' and this word appears in Syriac as מִלְּאָה (Nöldeke, Syr. Gr.², § 111, n. 2). The original form seems to have been mila'u, with מִלְּאָה, milē'u; see Haupt, Assyri. E-vowel, p. 18. For מִלְּאָה cf. Assyri. forms like ximētu = מִלְּאָה, xīṭētu = חֲתַנְסִי, &c.

It is not necessary to read, with Bickell, עיניי כעניי יונים in the first hemistich; cf. פִּאֲהִלִּי קָדֵר 1, 5 and פִּמְוִצָּחַת שְׁלוֹם 8, 10 (ג).

- 5 (13) For מגדלות כערוגת read כערוגת , following $\text{ὡς φιάλαι τοῦ ἀρώματος φύουσαι μυρεψικά}$, $\text{I sicut areolae aromatum consitae a pigmentariis}$, $\text{§ simply } \text{مغصقات } \text{وعفان}$, omitting מגדלות מרקחים . The כ prefixed to כערוגת , which Bickell cancels, is correct.

For מגדלות point מגדלות ; so Bähgen, Ötli, Budde; cf. the *Beilagen* to Kautzsch's AT (one of the two critical notes on the text of Cant. in the work, the other one refers to מגדלות שפת ים 7,10). Siegfried prefers מג .

- (14) It is not necessary to read בספירים ; cf. Ges.²⁷, § 121, d.
 (15) For מגדלות בחר (ὡς ἐλεκτός , I electus , $\text{§ } \text{محبوب}$) substitute אדיר ; cf. Ezek. 17,23. מגדלות בחר seems to be an explanatory gloss which crept into the text and displaced the original אדיר ; cf. note on מגדלות 6,6 (ח).
 (16) Bickell's insertion כן before בנות ירושלם is impossible.

7

- 1 (15) V. 15 is a scribal expansion derived from 4,1 (ח). It is the feminine *pendant* to v. 16 just as 2,2 (ג, ב) is the feminine *pendant* to 2,3. Bickell cancels the second הנה יפה ; Budde, the following ענין יונים at the end of the verse; it is sufficient to omit the second יפה ; cf. 4,1 (ח).
 (16) הנה at the beginning is indispensable (against Budde), but we may omit the second אך , following § . Bickell's emendation יפים ידיו אה נעמם is superfluous.
 For מגדלות רעננה cf. my remarks in Crit. Notes on Proverbs (SBOT), p. 35, l. 16. Budde suggests עננה or העננה ; cf. 7,7 (ב). ὡς renders σύσκιος , $\text{§ } \text{زئف}$ (cf. 3,10), I floridus .
 (17) מגדלות is an amplificative plural; see Crit. Notes on Proverbs (SBOT), p. 34, l. 31. It is not necessary to read, with Budde, the singular מגדלת ($\text{§ } \text{مغدة}$).

For מגדלות רחישני read, with the Q^{re}, רחישני (cf. 7,6 = ב, ג), or, better, וכל רחישני . Wetzstein's emendation רחישני (Budde, רחישני) is unnecessary; nor need we read, with Budde, רחישני ; see H, n. 24.

- 2 (4) מגדלות (I introduxit me) is correct in the present passage; but in 1,4 it must be emended to the imperative הביאני . ὡς has the imperative εἰσαγάγετέ με ($\text{§ } \text{اُدخلوني}$) here, in the second chapter, but not in the first. Grätz suggested הביאני .

For מגדלות בית היין Cheyne (JQR 11, 234) suggests בית היין .

For מגדלות see Gray's paper cited in the note on 5,10 (ו). According to Cheyne (JQR 11, 234) v. 4^b 'is surely a corrupt form of v. 5^c; $\text{ודגלו עלי כיהולת אהבה אני}$ became distorted into ודגלו עלי '

- 2 אהבה. This is not really bold; it is an every day proceeding, and justified by numerous parallel cases which will at once occur to scholars like Budde.—I doubt it. Grätz proposed וְגִדְלוֹ for אֶל וְגִדְלוֹ; and Bruston, וְגִדְלוֹ (Ἐ τάξατε, § 465). *Ἐ ordinavit in me caritatem.*

- (5) For אֶל סְמִכְנִי and רִפְדֹּנִי read סְמִכְנִי and רִפְדֹּנִי; both verbs refer to the bridegroom.

Bickell's insertion לְדוּדֵי אֶמְרוּ before אֶל כִּי־חֹלֶת is unnecessary. The last clause of the verse is a scribal expansion derived from 5,8 (ו). Bickell reads שְׁחֹלֶת, as in 5,8, for אֶל כִּי־חֹלֶת.

- (6) Bruston's emendation תַּחַל 'she envelops' for אֶל לִּי תַחַל is not good. The parallel passage 8,3 has simply תַּחַל רֵאשִׁי instead of תַּחַל לִרְאשִׁי. We may read מִתַּחַל לִרְאשִׁי, but it is not necessary. Bickell thinks that v. 6 should be canceled as a repetition of 8,3; but 8,3 (ג, θ) is a scribal expansion derived from the present passage.

- 12(12) We must not point, with Budde and Siegfried, נָתַן instead of אֶל נָתַן (Ἐ ἔδωκεν). *Ἐ translates correctly, Dum esset rex in accubitu suo (§ 465), nardus mea dedit odorem suum.*

- (13) Winckler, KB 5, 298, n. 1, thinks that צִרֹר הַמֵּר means 'gravel of myrrh,' i. e., granulated myrrh.

The second hemistich, אֶל בֵּין שְׂדֵי יֵלֶן, is a relative clause; see on 3,8 (א). Ἐ^V has only ἀπόδεσμος τῆς στακτῆς ἀδελφιδός μου ἐμοί, ἐν ἀμπελώσιν Ἐνγαδδαι, omitting the two intervening hemistichs; but 13^b and 14^a are given in Ἐ^{SAP}.

- (2) For אֶל מְנִשְׁקֹת פִּיהוּ יִשְׁקֵנִי (Ἐ^V φιλησάτω με ἀπὸ φιλημάτων στόματος αὐτοῦ, *Ἐ osculetur me osculo oris sui, § 465*) read מְנִשְׁקֵנִי מִנִּשְׁקֹת פִּיךָ (Martineau, שְׁקֵנִי; see on v. 4); but if v. 1 is preceded by vv. 12–14, the third person of אֶל^Ḥ would not be impossible; nor would the transition from the third to the second person in the second hemistich be open to any serious objection. Bickell and Siegfried do not alter אֶל in the first hemistich, but read הִדִּיר for אֶל הִדִּיר in the second hemistich.

For Ἐ μαστοί (*Ἐ ubera*) = הִדִּיר instead of אֶל הִדִּיר see n. 17 on No. 9 of the Translation.

For the preposition מִן in מִנִּשְׁקֹת cf. 8,2 (ג).

- (3) Budde suggests וְרִיחַ אֶל לְרִיחַ at the beginning of this verse (Ἐ^P καὶ ὁσμὴ μύρων σου ὑπὲρ πάντα τὰ ἀρώματα = וְרִיחַ שְׂמִינִךְ מִפֶּל בְּשָׂמִים 4,10 (ה, ix). Grätz's emendation בְּשָׂמִיךְ for אֶל בְּשָׂמִיךְ is unnecessary.

אֶל חֹרֶק is a relative clause; cf. Luzzato's emendation זָבֹב חֹרֶק (Ges.²⁷, § 155, f) for אֶל זָבֹבֵי מוֹת Eccl. 10,1 and above,

- 1 note on v. 13^b. It is unnecessary to read, with Bickell, תרקִי = Thracian; or, with Grätz, תמרִוק (Esth. 2,3. 9. 12); or, with Budde, מִירֶק (I *oleum effusum*, G^P, *μύρον ἐκκενωθέν*, S *עֲסֵסָה וְעֵסֵסָה*), or יִירֶק, or כְּהִירִיק שָׁמֶן; or, with Siegfried, שִׁיירֶק. שֶׁמֶן is here construed as fem., just as שֶׁמֶשׁ in v. 6. The fem. form may have been suggested by הַמִּשְׁחָה (cf. S).

Nor need we read, with Budde, שֶׁמֶן or בְּשֶׁמֶן for שֶׁמֶן at the end of this hemistich.

- (4) The sing. suffixes in מְשִׁכְנִי הַבִּיאֲנִי must not be altered, with Grätz and Martineau, into the plur. מְשִׁכְנֵנוּ, הַבִּיאֲנוּ; cf. on v. 2.

G^P repeats לִירִיה שֶׁמֶן, from the beginning of v. 3, after אֶחָדֶיךָ: *ὁπίσω σου εἰς ὁσμὴν μύρων σου δραμοῦμεν*, I *post te curremus in odorem unguentorum tuorum*.

For הַבִּיאֲנִי (G^P *εἰσήνεγκέν με*, I, *introduced me*) read הַבִּיאֲנִי, imperative, following S *اَلْحَمْدُ مَحَلًا لِّحَمْدِكَ* (contrast note on 2,4); the following הַמִּלֵּךְ is vocative (Ges.²⁷, § 126, f). Siegfried prefers שֶׁמֶן but inserts 4^a before v. 5 (ג).

Bickell's נְרוּצָה instead of שֶׁמֶן נְרוּצָה is unnecessary.

For הַדְרִירִי (G^P *εἰς τὸ ταμείον αὐτοῦ*, I *in cellaria sua*) read הַדְרִירִי (Budde, הַדְרִירִי) following S.

For שֶׁמֶן בֶּךָ (G^P *ἐν σοί*, I *in te*, S *בְּ*), on the other hand, read בֶּךָ (Budde, בְּכֶם).

For שֶׁמֶן נִזְכְּרָה (G^P *ἀγαπήσομεν*, but S *נִזְכְּרָה*, I *memores*) read, with Martineau and Budde, נִשְׁכְּרָה, cf. 5,1 (gloss *ε*); Grätz, נִשְׁכִּירָה. Siegfried prefers שֶׁמֶן and refers to Ps. 71,16. See, however, E. W. Lane, *Manners and Customs of the Modern Egyptians*⁵, 2, 78, n. 2.

- 2 (17) שֶׁמֶן כֹּבֵד (G^P *ἀποστράψον*, I *revertere*, S *اَلتَّوْبَةُ*) belongs to the end of the fourth hemistich; it is the imperative of the denominative verb סָבַב, i. e., to be בְּמִסְבָּה; cf. 1,12 (iv).
- 8 (14) In the same way בִּירָה in the variant at the end of the Book (gloss *ξ*) has an erotic meaning; it is a denominative verb, derived from בִּירָה 'bolt,' meaning 'bolt the open door' (8,9), &c.
- 2 (17) The second double-line of the last but one stanza of this poem has been restored on the basis of the variant in 4,6 (ה, δ), but we might also keep שֶׁמֶן עַל הָרִי בְּתָר in the text and supplement the last hemistich from 8,14: עַל הָרִי בְּשִׁמִּים. The addition of a parallel hemistich to שֶׁמֶן עַל הָרִי בְּתָר would have made the meaning of this objectionable phrase too obvious. Bickell reads, עַלִי הָרִי בְּשִׁמִּים וְעַלִי גִבְעוֹת בְּתָר. The translation 'on the mountains of malobathron' (cf. Field *ad loc.*) seems to me very improbable (G^P *ἐπὶ ὄρη κοιλωμάτων*, I *super montes Bether*, but S *بُيُوتُ مَلُوبَاثْرُون* as in 8,14).

- 2 (7) For \mathfrak{M} אתכם instead of אתכן see note on 8,4 (ג, θ).

According to Winckler, AoF 1, 293 בנות ירושלם does not mean 'maidens of Jerusalem,' but 'inhabitants,' but cf. the parallels from D cited in the Explanatory Notes. Father Oussani has called my attention to the modern Egyptian love-songs in Lane's *Manners and Customs of the Modern Egyptians*⁵ (London, 1871) 2, 78 where we find *يا بنات جوار المدينة* 'O maidens of the city (of Cairo)' and *يا بنات اسكندرية* 'O maidens of Alexandria.' Contrast Crit. Notes on Isaiah (SBOT), p. 182^a, 1. 30, and Ges.²⁷, § 122, s.

For the plur. צבאות (\mathfrak{C} ἐν δυνάμεσιν καὶ ἐν ἰσχύσεσιν τοῦ ἀγροῦ) instead of צביות see note on חללים 7,2 (ב).

אם in such clauses implies an ellipsis: if ye stir or startle our loving, *פֹּה יַעֲשֶׂה-לָכֶן אֱלֹהִים וְכֵן יוֹסִיף*. Contrast Ges.²⁷, § 149, b.

For the masculine forms תעיררו and תעוררו see above, note on 1,6 (ג).

\mathfrak{I} *neque evigilare faciat dilectam, quoadusque ipsa velit* seems to have read אהבה for \mathfrak{M} אהבה; cf. 7,7 (ב) *carissima* = \mathfrak{M} אהבה, \mathfrak{C} ἀγάπη. \mathfrak{S} *amicam*.

- 8 (5) For the masculine suffixes in the illustrative quotation (\mathfrak{M} עוררתיה, תבלתה אמה, ילדתה) we must substitute feminine suffixes (עוררתיה, תבלתה אמה, ילדתה) following \mathfrak{S} *חַבְּלָהּ, מְכַבְּלָהּ, מַסְבִּילָהּ*. Even Delitzsch departs here from the Received Text.

Budde thinks that \mathfrak{M} תבלתך is perhaps a corruption of תבלתך 'she wrapped thee in swaddling clothes.'

For \mathfrak{M} ילדתך read, with König, Budde, Siegfried ילדתך, following \mathfrak{C} ἡ τεκοῦσά σου (var., σε), \mathfrak{C} *genitrix tua*. Cf. 6,9 (ד).

The third hemistich is not a somewhat modified dittogram of the second (Budde), but the second hemistich is a prefixed explanatory gloss, or variant, to the third; cf. 3,8. 10 (א).

ח

- 4 (1) Bickell reads יפה את רעיתי (cf. 6,4, i. e., stanza vii) instead of \mathfrak{M} הנה יפה רעיתי, and for the second הנה יפה of \mathfrak{M} he substitutes יונים מבעד לצמתך (s). For \mathfrak{M} צמתך he inserts 6,5^a (vii^o); but it is sufficient to omit the second יפה of \mathfrak{M} and \mathfrak{M} מבעד לצמתך, at the end of the second hemistich, which is an erroneous repetition from the end of v. 3; cf. notes on 1,15 (ז, α) and 3,1 (יב). Siegfried cancels \mathfrak{M} מבעד לצמתך not only at the end of v. 1 but also at the end of v. 3; he thinks that the clause is especially awkward at the end of v. 3, which is certainly wrong.

- 4 Cheyne (JQR 11, 233) thinks that **אֵל עֵינֶיךָ יוֹנִים** is far from probable, especially in view of 6,5 (vii). In both passages, says Cheyne, we should very possibly read **הַלְמוּנִי** 'have overpowered me.' Cf. Lane, *op. cit.*, p. 77.

For **אֵל מְדַר גִּלְעָד** at the end of the verse Bickell reads **מֶן הַגִּלְעָד** as in 6,5 (gloss η). Budde prefers **מִגִּלְעָד**.

- (2) Bickell cancels the second hemistich.

For **אֵל פָּלֶם** and **בְּהֶם**, at the end of the verse, instead of **כֹּלן** and **בֹּהֶן** see note on 8,4 (ג, θ).

- (3) The Q^{re} **מְדַבֶּרֶךְ** (ε ἡ λαλιά σου, I *eloquium tuum*, S **مَدْبَرَك**) instead of **אֵל מְדַבְּרִיךְ** K^{ethib} is preferable; a *pluralis magnitudinis* is out of place in this case. The rare word is chosen in order to get two beats; cf. note on 1,6 (ג).

- (4) **אֵל כְּמִגְדֵּל דָּוִד צִוְּאָרֶךְ בְּנוֹי לְתִלְפִּיּוֹת** (ε ὡς πύργος Δαυὶδ τράχηλός σου, ὁ ὑποδομημένος εἰς θαλασσοθ, I *Sicut turris David collum tuum, quae aedificata est cum propugnaculis*, S **בְּנוֹ לְתִלְפִּיּוֹת*** "built with battlements, merlons" (*Graecus Venetus, ἐπάλξεις*). **אֵל תִּלְפִּיּוֹת** is neither a corruption of **שְׁלִטִים*** (Cheyne, *Expository Times*, 9, 423; JQR 11, 562) nor a Greek loanword = *τηλωπία* (Grätz, Martineau, Budde) but the plural of the fem. inf. Piel,† **תִּלְפִּי** or **תִּלְפִּיָּה**, from **לָפָה**, 'to surround, to protect with walls and other fortifications.' The permansive lapī or labī is repeatedly met with in the cuneiform texts (HW 368^b), and it is not impossible that the *ἀπαξ λεγόμενον* **שְׁלִטִים** 1 K 7,28 (cf. Assy. šulbū) is connected with this stem; cf. Crit. Notes on Kings (SBOT), p. 95, l. 11.

אֵל תְּלִי is a superfluous insertion.

For **אֵל עֲלִי** Bickell reads **בֹּן**.

Siegfried considers the fourth hemistich, **כֹּל שְׁלִטֵי הַגְּבִרִים**, a gloss.

- (6) At the end of the second hemistich we may supply **בְּשֹׁחַר**.

ε πρὸς τὸν βουνὸν τοῦ Λιβάνου for **אֵל גְּבֵעַת הַלְּבָנוֹה**; contrast note on **כְּתָרְצָה** (ζ). We may read, however, *λιβάνου* (= I *ad collem thuris*); so, too, in v. 14 (where I = ε, *cum universis lignis Libani*, but S **כְּחֶסֶד לִבְנֵי**).

- 1 (9) For **אֵל לִסְסָתִי** (ε τῇ ἰππῳ μου, I *equitatu meo*) read **לִסְסָתִי**; cf. **אֵל בְּנִי** for **בְּנִי** 5,1 (ט, v). For the double plural ending see Ges.²⁷, § 87, s and Haupt, *Assyr. E-vowel* (Baltimore, 1887), p. 5. Neither **לִסְסָתִי** nor **בְּרִכְבִּי** is an amplificative plural (against Siegfried); contrast **מִרְכַּבּוֹת** 6,12 (א, η).

- (10) It is not necessary to read, with Budde, **מִה נֶאֱוֶר**, following ε *τί ὠραιώθησαν*; contrast 4,10 (viii).

* Assy. tukku is a synonym of aritu and qabābu 'shield, pavise' (HW 129^b, 578^b, 705^a).

† Cf. above, p. 40, n. §.

- 4 E ὡς, *τρυγόνες*, ὡς ὀρνίθες (*I sicut turturis, sicut monilia*) = פתורים, פתורים; the same mistake in A כתימרות 3,6 (א) and כמהלת 7,1 (ב).

- (5) A שני at the beginning of the verse must be prefixed to A חאומי צביה in the second hemistich. Bickell omits חאומי צביה.
- 6 (4) Cheyne (JQR 11, 233) thinks that 'the true reading is יפה את רעיתי כהבצלת נאווה כשושנת עמקים; cf. 2,1 and notice שושנים in 6,3. The meadow-saffron became Tirzah; the lily, Jerusalem. The valleys (עמקים) became 'a terrible one' (אימה), and this suggested to the scribe פמגללות; he thought of 8,10. נדגלות is neither an army with banners, nor the hosts of heaven (AoF 1,293), but simply a corruption (נ for מ).^{*} In 6,10 the parallel passage is an interpolation.'—But כנדגלות אימה (ז) is an interpolation in the present passage, not in 6,10 (ב, י). Cf. also Perles' *Analekten*, p. 31, quoted by Cheyne, *l. c.*

For E ὡς *εὐδοκία* (*I suavis*, S A A) = A כתרצה; cf. on אמנה 4,8 (ה). Budde, following Bickell, is inclined to omit not only A כתרצה (ε) but also נאווה כירושלם.

- (5) For A שהם instead of שהן see above, note on 4,2 (ii).

For the variant מן הגלעד (gloss η) instead of מחר גלעד in stanza i see on 4,1.

- (6) A הרחלים is a gloss on הקציבות in stanza ii, which afterwards crept into the text, displacing the original הקציבות; cf. note on בחרר 5,15 (ו, ז). E has ὡς ἀγέλαι τῶν κεκαρμένων in both passages.

For A שכלם and בהם see note on 4,2.

- (7) The double-line, corresponding to 4,3^a, which is here omitted in A , is supplied in E S H A S .
- 4 (9) Bickell and Budde think that vv. 9–11 belong to another song. Bickell believes they may represent a fragment of an alphabetic poem, but the sequence of the initial consonants of these three double-lines (ל, מ, נ) may be accidental; cf. Crit. Notes on Proverbs (SBOT), p. 54, l. 30.

The Q^rē באהת is more correct than the K^ethib באחד but not absolutely necessary.

A בענק אחד ענק מצורניך (Ges.²⁷, § 134, d) is peculiar; A ענק seems to be a gloss. Siegfried thinks that it is miswritten for some other word (E ἐν θέματι, *I in uno crine colli tui*, but S A A). Nor is it necessary to insert, with Siegfried, a word for 'glance' between באהת and מעיניך.

- (12) Bickell's insertion את before אחרי, which is endorsed by Budde, is superfluous.

^{*} So Grätz, Martineau.

- 4 Bickell reads *מֵעֵץ הַחַיָּה* instead of *מֵעֵץ הַחַיָּה*.

מֵעֵץ at the beginning of the second hemistich is better than *בֵּן* (so several MSS and editions, *Grätz*, Budde, Siegfried); *בֵּן* could easily become *בֵּן*, but it is difficult to see why *בֵּן* should have been corrupted to *בֵּן*. *בֵּן* is nothing but a repetition of the beginning of the first hemistich just as the following *נֶעֱרַל* which must be canceled.

- (15) V. 15 must be inserted after v. 12.

Budde's emendation *מֵעֵץ בְּנֵי* for *מֵעֵץ בְּנֵי* (gloss *π*) is unnecessary, although it is adopted by Siegfried (Budde thinks that *π* *πηγῆς ἀγίας καὶ* points to *בְּנֵי*, and that *בְּנֵי* was miswritten for *בְּנֵי*); nor can we read with Winckler (AoF 1, 293) *מֵעֵץ בְּנֵי*. *π* *πηγῆς ἀγίας*, *π* *ἀγίας*, *π* *fons hortorum*, *π* *ἡ* do not favor the reading *בְּנֵי*, although *π* has *ἡ* = *בֵּן* for *בֵּן* in v. 12; *ἡ* means 'garden' and according to the ancient lexicographers it is used also for *pudendum mulieris*.

For *בְּנֵי* instead of *בְּנֵי* see note on 3,11 (א).

- (13) Bickell reads the plural *פְּרָדִים* for *פְּרָדִים*, and cancels *רְמֹנִים*.

Before *פְּרִי* we must insert, with Budde, *כָּל*; cf. 14^b and the variant *σ*^b; also 7,14^b (ט). The *כָּל* was probably omitted owing to the *פְּרִי מִגְדִּיר* at the end of the chapter (ט, I, ^b), where *כָּל* is, of course, inappropriate.

- (14) *מִן הַחֲלֹזִים* should be inserted between *מִן הַחֲלֹזִים* in the first hemistich of the variant *σ*. It is not necessary to read, with D. H. Müller, *כִּמְכָּם* = *כִּמְכָּם*, *κάγκαμον*, *cancamum* (Pliny 12, 98), a gum-resin from South Arabia; cf. Ges.-Buhl¹², s. v. *כִּמְכָּם* (omitted in Ges.-Buhl¹³).

- (16) Bickell's *וְהַפִּיחֵי בְּנֵי* is not good.

ט

- (16^b) It is not necessary to read, with Bickell, *בְּנֵי* for *בְּנֵי* (so, too, *Grätz*); cf. 6,2 (vi) and note on 1,2 (ז).

- 7 (12) *מִן הַחֲלֹזִים* is an incorrect explanatory gloss; the lovers do not want to go to the country, but they desire to promenade in the fair garden of the bridal chamber.

Bickell cancels the second hemistich. *מִן הַחֲלֹזִים* means 'among the henna-flowers' (cf. 1,14; 4,13), not 'in the villages' (*π* *ἐν κόμῃς*, *π* *in villis*, *π* *כִּמְכָּם*; so, too, Ges.-Buhl¹³; Siegfried in Siegfried-Stade, contrast Siegfried's commentary; Brown-Driver-Briggs).

- (13) Prefix *אֵם* to the third hemistich (Bickell cancels *מִן הַחֲלֹזִים*). *π* repeats *si* before each of the three clauses, but this does not show that *אֵם* was read three times in the Hebrew text.

- 7 \mathfrak{A} has $\eta\theta\eta\sigma\epsilon$ not only for \mathfrak{A} הַיָּנִי , but also for \mathfrak{A} פָּרָה and פָּתַח .

(14) Bickell cancels \mathfrak{A} וְעַל פִּתְחֵינוּ . It is better to read the singular פִּתְחֵנוּ , although $\mathfrak{A}\mathfrak{G}\mathfrak{S}\mathfrak{J}$ have the plural ($\epsilon\pi\iota\ \theta\acute{\upsilon}\rho\alpha\iota\varsigma\ \eta\mu\acute{\omega}\nu$, *in portis nostris*, سَعْدُ ٢٤٣ ; cf. note on מִדְּבָרֶיךָ 4,3 (ח).

\mathfrak{A} $\text{לִךְ דּוּרִי צִפְנָתִי}$ is a relative clause (against Budde); cf.

note on 3,8 (א).

- 6 (11) For \mathfrak{A} גִּפְּתָה (Est. 1,5; 7,7) we may point גִּפְּתָה ; cf. the plural גִּפְּתִים in 6,2^c (vi) and note on 5,13 (ו). It is not necessary to read, with Grätz, לְרַעוֹת for \mathfrak{A} לְרֵאוֹת .

- 5 (1) For \mathfrak{A} גִּפְּנִי (so, too, $\mathfrak{A}\mathfrak{S}\mathfrak{J}$) read גִּפְּנֵי , *pluralis amplificativus*, = the beautiful garden; cf. above, note on 6,11 and contrast note on 1,9 (ח).

\mathfrak{A} אֲחֹתִי is not vocative, but *nomen rectum* depending on the *nomen regens* גִּפְּנֵי .

\mathfrak{S} repeats the first hemistich thrice (the third time without the vocative אֲחֹתִי כָלָה).

\mathfrak{A} $\text{מִוְרֵי עֵם בְּשָׂמִי}$, &c., is idiomatic Hebrew; cf. 4,13, 14, where we have this עֵם four times. Budde says that עֵם in 1,11 (ג, ד) $\text{עִם נִקְדּוֹת הַנֶּסֶךְ}$ תּוֹרֵי זֶהָב is not Hebrew. Cf. also Eccl. 2,16 ($\text{יָמֵי הַחַיִּים עִם הַנֶּסֶךְ}$); 7,11 ($\text{טוֹבָה הַכְּמִיָּה}$) (עֵם נַחֲלָה), &c. עֵם means 'as well as.'

Stanzas iv and v may be variants of stanza vi.

- 2 (9) The first two hemistichs (α) must be canceled, with Bickell, Budde, Siegfried, as a scribal expansion derived from 2,17 (ז, ix^a). \mathfrak{A} adds also the last words of 2,17, $\epsilon\pi\iota\ \tau\alpha\ \delta\rho\eta\ \text{Βαθ\eta\lambda}$, although עַל הָרִי בָּחַר is rendered in 2,17 by $\epsilon\pi\iota\ \delta\rho\eta\ \text{κοιλω-μάτων}$.

The *dativus ethicus* in \mathfrak{A} לִּימָה לִךְ 2,17 is correct (against Ges.²⁷, § 119, s); it means, 'Make thyself like, jump like,' &c. (cf. Nöldeke, *Syr. Gr.*², § 224).

Bickell cancels \mathfrak{A} עִיבֹד ; it is omitted in \mathfrak{A}^V , but not in \mathfrak{A}^{APS} (\mathfrak{A}^S has it at the end of the line, after \mathfrak{A} אֲחֵר כְּחַלְנוּ).

According to Winckler (AoF 1, 293), כָּתַל does not mean 'wall' but 'side-building.' Contrast BA 4, 513, l. 2.

For \mathfrak{A} מִשְׁגִּיחַ and מִצִּיץ , referring to the lover, we must read, with Budde, אֲשִׁיחַ and אֲצִיץ , referring to the maiden; contrast Siegfried *ad loc.*

- (10) Cancel 10^a (β) with Martineau.

\mathfrak{A} ἀνάστα ἐλθέ (\mathfrak{I} *surge, propera*) misunderstood the *dativus ethicus* in \mathfrak{A} קִרְבִּי לִךְ (cf. note on 4,8; ח) and added therefore περιστερά μου instead of $\text{καὶ ἐλθέ} = \mathfrak{A}$ וְלִכְרִי-לִךְ at the end of the stanza (so, correctly, Budde). \mathfrak{I} inserts *columba mea* before

- 2 *formosa mea* = **מִי־פִתִּי**, although it has *et veni* = **וּלְכִי־לָךְ** at the end of the first stanza. At the end of the second stanza* the refrain is correctly translated in **י**. **§** gives a correct translation of the refrain in both cases, but the first time **מִי־לְכִי־לָךְ** is rendered by **סִנְכַּח לְכִי**; and the second time, by **לְכִי לְכִי**.

It is not necessary to cancel the conjunction in **מִי־לְכִי־לָךְ** (against Bickell).

- (11) For **מִי־סִתִּי** read **שִׁתִּי**; see note on 5,2 (ו). The Q^{erê} **סִתִּי** (cf. the Q^{erê} **עִנִּי** Num. 12,3 and **שָׁלִי** †) is incorrect. In the same way **יִתְחַדֵּן** is less correct than **יִתְחַדֵּן** = **יִתְחַדֵּן**; see my remarks in the *Andover Review* (July, 1884), p. 96, n. 1; cf. ZA 2, 266.

§ omits the second hemistich of this verse.

It is unnecessary to insert, with Siegfried, **ו** before **מִי־לָךְ**, although several MSS prefix the conjunction.

- (12) For the plural form **נִצְנִיִּם** see Haupt, *Assyr. E-vowel* (Baltimore, 1887), p. 5.

Before **מִי־בִּארְצֵנוּ** (canceled by Budde and Siegfried) the meter requires the insertion of **הָסוֹס בָּא**; the omission of **בָּא** was due to haplography, cf. Crit. Notes on Ezra-Neh. (SBOT), p. 61, l. 1; **הָסוֹס** may have been omitted because it was mistaken for **הָסוֹס** 'the horse.' In Is. 38,14 **סוֹס** has the gloss (omitted in **§**) **עֲנֹר**, derived from Jer. 8,7 (Q^{erê} **סִיִּס**); cf. Lagarde, *Mittheilungen*, 3,31.

- (13) For **מִי־תִּאֲנָה** (**י** *grossi*; cf. Pliny 17, 254) read **תִּאֲנָה**; see note on 3,11 (א).

- (14) The second **מִשְׁלֵ** of the third stanza may be restored from 5,2 (ו, ii^a).

The Q^{erê} **מִרְאִיָּךְ**, for the Kethib **מִרְאִיָּךְ** at the end of the verse, is unnecessary.

- 8 (18) **מִי־מִקְשִׁיבִים** is an incorrect explanatory gloss to **מִי־הַיּוֹשֵׁבִת**; this is not a collective (cf. note on 2,7; †) but a vocative (cf. note on 1, 4; †) addressed to a maiden.

יא

- 1 (7) Cancel **אֵיכָה חֲרָעָה**, with Bickell.

Grätz reads **אֵיכָה** for **מִי־אֵיכָה** (**§** *احنا*), but *ekâ* means 'where?' in Assyrian (HW 48^a).

For **מִי־כַעְטִיָּה** (**§**, *ὡς περιβαλλομένη*, cf. *περίβλημα* = *περιβόλαιον* 'cover, wrap') read **כַּעְטִיָּה** (**§** *احمى*, *ne vagari incipiam*) with Nöldeke, Grätz, Siegfried. Bickell reads **כַּעְטִיָּה** which is said to mean 'fainting, swooning'; he compares Arab. **مغشى عليه**; but this combination is impossible. Nor can we

* Here **§** adds *καὶ ἐλθέ*, preceded by *περιστέρα μου*.

† See Crit. Notes on Numbers (SBOT), p. 48, l. 23.

- 1 adopt the suggestion of Wetzstein (endorsed by Budde) that \mathfrak{M} $\text{עֲטִיהַ} = \text{الغاضبة}$ 'pining with love' (cf. 5,8; γ , vii^c).

- (8) \mathfrak{M} הִיפָה בְּנָשִׁים must be canceled, with Bickell; contrast Budde *ad loc.*

\mathfrak{M} לֶךְ after חֲדָעִי must not be omitted (against Budde); cf. note on 2,9 (γ).

Nor need we read, with Budde, צִאֲנִי instead of \mathfrak{M} הִצֵּאֲנִי (\mathfrak{C} τῶν ποιμένων).

\mathfrak{C}^A adds to τῶν ποιμένων , at the end of the second stanza, σου ; this is an erroneous repetition of the pronoun at the end of the first stanza; cf. note on 5,5 (γ , δ).

יב

- 3 (1) Cf. for this song my remarks in H, p. 58.

$\text{בְּקִשְׁתִּי וְלֹא מִצֵּאֲחִי}$ (α) is not a refrain (Budde) but an erroneous repetition of the second hemistich of the following double-line (β) which is a scribal expansion derived from 5,6 (γ , vi^b). \mathfrak{C} inserts here also $\text{ἐκάλεσα αὐτὸν καὶ οὐχ ὑπήκουσέν μου} = \text{עֲנִי וְלֹא קִרְאֲחִי}$ 5,6 (γ , vi^d), and in \mathfrak{C}^{AP} this clause is added again at the end of v. 2.

- (2) For the final $-a$ in \mathfrak{M} וְאֶסְבְּבֶנָּה see BA 1,10, below (cf. *ibid.*, p. 340) and my paper on the particle נָּה (Syr. ܢܐ , ܢܐ = Assy. emphatic $-ma$) cited in Ges.²⁷, § 105, b, n. 3.

For \mathfrak{M} בְּשִׁוּקִים point בְּשִׁוּקִים .

- (3) \mathfrak{M} הַשְּׂמֵרִים is an incorrect explanatory gloss (cf. γ , β ; γ , α) to הַסְּבָבִים . Bickell, on the other hand, cancels \mathfrak{M} הַסְּבָבִים .

- (4) For כְּמַעַט cf. Crit. Notes on Proverbs (SBOT), p. 45, l. 19.

\mathfrak{M} עַד-שְׂמֵצֵאֲחִי is correct (against Budde); it must be explained in the same way as the corresponding حتى اذا = فما ; cf. Wright-de Goeje³, 2, p. 13, D and p. 339, C (e. g. $\text{شعرت بشيء حتى اذا الاسود قد دخل البيت}$; Reckendorf, Arab. Synt. (Leyden, 1898), p. 774. Budde thinks that ש עד (\mathfrak{C} ὥς εἰς , حدا ? س) in עַד-שְׂמֵצֵאֲחִי is an erroneous repetition of the ש עד prefixed to הַבִּיאֲחִי (δ), but the ש עד before δ is an erroneous repetition of ש עד in עַד שְׂמֵצֵאֲחִי , not *vice versa*.

Gloss δ belongs to 8,2 (γ , viii); so Bickell, Budde, Siegfried. Just as the last double-line of δ is followed by the first double-line of \mathfrak{N} , so the last double-line of the parallel passage 8,4 is followed by the variant to the opening double-line of \mathfrak{N} , viz. 8,5^a (\mathfrak{N} , β). This shows that 3,4^d-6 and 8,2-5^a are variants (Bickell).

Gloss δ seems to have displaced the last hemistich of v. 4, which has been conjecturally restored in our text (וְאֶמַר אֵלַי); cf. \mathfrak{N} , η ; γ , ii^b, iv^a; γ , xi^d; γ , iif, iiic.d. i.k. ($\text{שְׁאֵהֲבֶה נִפְשִׁי}$).

- 8 (6) We must not read, with Bickell, לָבוֹ, שִׁמְנִי, for אֵל שִׁמְנִי זָרוּעַ; contrast note on 1,4 (7, vii^b). Nor need we change, with Budde, the second בָּחוּתָם of אֵל to כִּצְמִיד. \mathfrak{E} ὡς σφραγίδα, \mathfrak{I} *ut signaculum*, in both cases.

Bickell's קִנְאָה, which is endorsed by Budde, for אֵל קִנְאָה is unnecessary.

Budde's emendation, אֵל רִשְׁפִּי for אֵל רִשְׁפִּי is not good.

For אֵל שְׁלֵהֲבַתְיָה, at the end of the verse, we must read (with Ewald, Hitzig, Olshausen, Kamphausen, Budde, Siegfried) שְׁלֵהֲבַתְיָה שְׁלֵהֲבַתְיָה (*haplography*; \mathfrak{E} has simply φλόγες αἰῶνς, \mathfrak{I} *atque flammarum*, § 1000); cf. אֵשׁ יְהוּדָה 1 K 18,38. This is decidedly preferable to Bickell's שְׁלֵהֲבֹת יִקְדֹּר. Contrast Crit. Notes on Jeremiah (SBÖT), p. 45, l. 28, and ZAT 16,6.

- (7) For אֵל לְכַבֹּתָהּ אֵת הָאֵהָבָה read, with Budde, לְכַבֹּתָהּ.

For אֵל אֶת־כָּל־הוֹן בֵּיתוֹ \mathfrak{E} has τὸν πάντα βίον αὐτοῦ, but \mathfrak{I} *omnem substantiam domus suae*, § 1000. Bickell inserts כִּי גִבְרוּ עֲבָרוֹ after the second hemistich, and יִמִּיר after θ, followed by a hemistich of his own invention, לֹא יִקְנָה, and אֶת־אֵהָבָה, and כִּי אִם prefixed to לוֹ יִבְרוּ; but this last clause is interrogative, although it is not introduced by an interrogative particle, just as in 3,3^b (stanza ii). \mathfrak{E} prefixes there μὴ, \mathfrak{I} *num*, § 1000.

ADDENDUM.

Ad p. 61, l. 6 (note on 6,8):—If 6,8 is preceded by 8,12 it is not necessary to substitute שְׁלֵמָה for הִמָּה; cf. note on 1,2 (7).

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* The first column gives the chapters and verses of the Received Text.

† These figures refer to the numbers of the songs in the present edition.

‡ Greek letters indicate glosses.

‖ Roman figures refer to the stanzas.

יב

I	בקשתי את־שאהבה נפשי ^a בשוקים וברחבות ^b	א, 3 על משכבי בלילות 2 אקומה־נא ואסובבה בעיר
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<p>הנה-זה בא מקפץ עלי-הגבעות:^א אחר פתלנו אציץ מן-החרפים: יפתי ולכי-לך:</p>	<p>קול דודי 2, 8 מדלג עלי-ההרים הנה-זה עמד 9 אשגיה מן-החלונות קומי-לך רעיתי^ב</p>	<p>I</p>
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ט

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ח

א, 4	הִנֵּה יָפָה רַעֲיָתִי שֹׁעֵרָה כְּעֹדֵר הָעֵזִים	I	הִנֵּה ^א עֵינֶיךָ יוֹנִים ^ב שִׁגְלָשׁוֹ מְהֵרָה גִּלְעָד:
2	שִׁנֶּיךָ כְּעֹדֵר הַקְּצוּבוֹת שִׁכְלָם מִתְּאִימוֹת	II	שִׁעְלוּ מִן הַרְחָצָה וּשְׁפֹלָה אֵין בָּהֶם:
3	כְּחוֹט הַשְּׁנִי שֹׁפְתוֹתֶיךָ כִּפְלָח הַרְמוֹן רִקְתָּךְ	III	וּמִדְּבָרְךָ נְאוּה מִבְּעַד לְצִמְתָּךְ:
4	כַּמְגֹּדֶל דּוֹיד צִנֹּרְךָ אַלֶּף הַמִּגְן ^א עָלָיו	IV	בְּנוֹי לְתַלְפִּיּוֹת כָּל שְׁלֹסִי הַגִּבּוֹרִים:
9, 1	לִסְסֹתִי בִּרְכַבִּי פִּרְעָה נְאוּוֹ לַחֲיִיךָ בַּתָּרִים	V	דְּמִיתֶיךָ רַעֲיָתִי: צִנֹּרְךָ בַּחֲרוּזִים:
ה, 4	שִׁדְיֶךָ כְּשֵׁנִי עֶפְרַיִם פֶּלֶךְ יָפָה רַעֲיָתִי	VI	שְׁנֵי תְּאוּמֵי צִבְיָה ^ה : וּמוֹם אֵין בָּהּ:
4, 6	יָפָה אֶת רַעֲיָתִי ^ה הִסְבִּי עֵינֶיךָ מִנְּגִדִי	VII	נְאוּה כִּירוּשָׁלַם ^ה שִׁהֶם הִרְהִיבֵנִי ^ה :
9, 4	לִבְבֹתָנִי בְּאַחַת מֵעֵינֶיךָ ^ה מִדֹּדֵיפוֹ דֹּדֶיךָ אֶחָתִי ^ה	VIII	בְּאַחַד(רֵעֶנְךָ) מִצִּנֹּרֶיךָ: מִדֹּדֵיטְבוֹ דֹּדֶיךָ מִיָּין:
11	נֶפֶת תִּשְׁפֹּנָה שֹׁפְתוֹתֶיךָ ^ה וְשִׁלְמֹתֶיךָ כְּרִיחַ לִבְנוֹן	IX	וְחֶלֶב תַּחַת לְשׁוֹנְךָ ^ה וְשִׁמְנֶיךָ מִפֶּלַע בְּשָׁמִים:
12	גֵּן נָעוֹל אֶחָתִי ^ה פֶּאֶר מַיִם חַיִּים	X	גֹּלִם מֵעֵין חֲתוּם: ^ה וּנְחוּלִים מִן לִבְנוֹן:
13	שְׁלִיחֶךָ פִּרְעֵס רְמוּנִים	XI	עֵם-כָּל פְּרִי מִגְדִּים ^ה
14	נֶרֶךְ קִנְיָה וְקַנְמוֹן		עֵם-כָּל עֵצִי לְבוֹנָה ^ה :
16	עוֹרֵי צִפּוֹן הַפִּיחִי גִבִּי	XII	וּבּוֹאֵי תִימָן יִזְלוּ בְּשִׁמְיוֹ:

ז

I	אֶת־נָעִים ⁸ עָרְשָׁנוּ רַעֲנָנָה: וְכָל רַהֲטָנוּ בְּרוּחִים:	1,16 אֶהְפֹּךְ יִפְהָ דוּדִי 17 קָרוֹת בַּתָּנוּ אֲרוֹמִים
II	כִּן־דוּדִי בֵּין הַבָּנִים וּפְרִיו מִתּוֹק לַחֲפִי:	2, 3 כַּתְּפוּת בַּעֲצֵי הַיַּעַר בַּצֵּלוֹ חֲמֻדָּתִי וַיִּשְׁבַּתִּי
III	וְהִגְלוּ עָלָיו אֲהָבָה: רַפְּדֵנִי בַּתְּפוּחִים י:	4 הַבִּיאֲנִי אֶל־בֵּית הַיְי ה סָמְכֵנִי בַּאֲשִׁישׁוֹת
IV	וַיִּמְיֵנוּ תִּתְּבַקְנִי: נִרְדִּי נָתַן רִיחוֹ:	6 שִׁמְאַלּוּ תַּחַת לְרֹאשִׁי 1,12 עַד שֶׁהַמֶּלֶךְ בַּמִּסְבּוֹ
V	בֵּין שְׁנֵי יָלִין: בְּכַרְמִי עֵין גְּדִי:	13 צָרוּר הַמֶּר דוּדִי־לִי 14 אֲשַׁפֵּל הַכֶּפֶר דוּדִי־לִי
VI	כִּי־טוֹבִים דֹּדֶיךָ מִיֵּין: עַל־כֵּן עֲלָמוֹת אֶהְבֹּד:	2 נִשְׁקֵנִי מִנִּשְׁקוֹת פִּיךָ 3 שִׁמֵּן תִּירֶכֶן שִׁמֵּךְ ⁶
VII	הַבִּיאֲנִי הַמֶּלֶךְ חֲדָרְךָ: נִשְׁכַּרְהָ דֹדֶיךָ מִיֵּין: ⁵	4 מְשִׁכְנִי אַחֲרֶיךָ נְרוּצָה נְגִילָה וְנִשְׁמַחָה בּוֹ
VIII	הִרְעָה בְּשׁוֹשָׁנִים: וְנָסוּ הַצִּלְלִים סָב:	2,16 דוּדִי־לִי וְאֲנִי לוֹ 17 עַד שִׁיפּוֹת הַיּוֹם
IX	אוֹ לַעֲפָר הָאֵילִים וְעַל גִּבְעַת הַלְּבֹנָה	דְּמָה־לְךָ דוּדִי לַצִּבִּי י"ע לְהִרֵי הַמֶּר
X	בַּצִּבְאוֹת אֶרְבָּאֵילוֹת הַשָּׂדֶה אֶס־תַּעֲוִרוֹ וְאִם תַּעֲוִרֶנּוּ ⁹ אֶת־הָאֲהָבָה עַד שֶׁתִּתְּפֹץ:	7

הֶפֶךְ (יִפְהָ) עֵינֶיךָ יוֹנִים:	טו, 1 (א) הֶפֶךְ יִפְהָ רַעֲנָנִי
ה, 2 (γ) כִּי־חֹלֶת אֲהָבָה אֲנִי	16 (β) אִם
4 (ε) מִיִּשְׁרִים אֶהְבֹּד	3, 1 (δ) לְרִיחַ שִׁמְנִיד טוֹבִים
וְשִׁכְרוּ דוּדִים	א, 5 (ε) אֶקְלוּ (רַעִים) שָׁתוּ
לַצִּבִּי אֶל־לַעֲפָר הָאֵילִים	8, 14 (η) בָּרַח דוּדִי וְדָמָה־לְךָ
עַל הַרִי בַשָּׁמַיִם:	2, 17 עַל הַרִי בַתָּר
ה, 8 (ι) תַּחַת הַתְּפוּת עוֹרֶרְתֶּיךָ	7, 2 (θ) יִירוּשָׁלַם
(שִׁמְהָ חֲבֵלְתֶךָ אִמְךָ)	
שִׁמְהָ חֲבֵלָה יִלְדֶתְךָ:	

דגול מִרְבֵּבָה: דִּלְתִּיו שְׁהָרוֹת פָּעוּרָב:	י, 5 דודי צח ואדום 11 ראשו כתם ופז	x
יִשְׁבוֹת עַל מִלֵּאת סְגוֹת בְּשׁוֹשָׁנִים:	12 עֵינָיו פְּיוֹנִים, רַחְצוֹת בְּחֵלֶב	xi
מִגְדָּלוֹת מִרְקָחִים נִטְפוֹת מוֹר עֵבֶר:	13 לַחֲיִיו כַּעֲרוֹגַת הַבֶּשֶׂם שִׁפְתוֹתָיו שׁוֹשָׁנִים	xii
מִמִּלֵּאִים בְּתַרְשִׁישׁ מִעֲלַפֹּת סְפִירִים	14 יָדָיו גְּלִילֵי זָהָב מִעֵיו עֲשֵׂת שֵׁן	xiii
מִסְדִּים עַל-אֲדָנִי פֹז: אֲדִיר פְּאֲרָזִים:	טו שׁוֹקִיו עֲמוּדֵי יָשׁ מִרְאֵהוּ כָּל־בִּנוֹן	xiv
וְכָלֹ מִחֲמָדִים בְּנוֹת יְרוּשָׁלַם:	16 הָפּוּ מִמִּתְקִים זֶה-דּוּדִי וְזֶה רֵעִי	xv

ר

I	בקשתי את דודי קול דודי דופק	5, 2 על־משכבי בלילות אני ישנה ולב־יָעֵר
II	רעיתי יונתי תמתי קצותי רשישי לילה:	פתחי לי אחתי שוראשי נמלא טל
III	איככה אֶלְבֶּשֶׁנָּה איככה אֶטְנַפֶּם:	3 פשטתי את־פִּתְנֹתַי רחצתי את רגלי
IV	מִן הַחֹר בִּדְלַת נפשי יצאה בְּדַבְרוֹ:	4 דודי שלח ידו וּמַעֲיָי הִמּוֹ עָלַי
V	על כפות המנעול ואצבעתי מור־עֹבֵר:	ה קמתי אני לפתח־ וידִי נִטְפוּ מֹר
VI	ודודי חמק עבר קראתיו ולא עָנִי: ^β	6 פתחתי אני לדודי בַּקְשָׁתִּיהוּ וְלֹא מִצֵּאתִיהוּ
VII	אם תמצאו את־דודי שְׁחֹלַת אֶהְבֶּה אֹנִי:	8 הִשְׁבַּעְתִּי אֶתְכֶם בְּנוֹתַי מִה תִּגִּדּוּ לוֹ
VIII	היפה בְּנָשִׁים וּנְבַקְשֶׁנּוּ עִמָּךְ:	א, 6 אנה הלך דודך? אנה פנה דודך?
IX	היפה בְּנָשִׁים שָׁפְכָה הִשְׁבַּעְתָּנוּ	5, 9 מִה דוּדְךָ מִדּוּר מִה דוּדְךָ מִדּוּר

8 (γ) ירושלם

ה, 5 (α) לדודי

7 (β) מִצָּאֲנִי (הַשְׁמֵרִים) הַסִּבְבִּים בַּעִיר
(הַכּוֹנֵי פַעְעוֹנִי) נִשְׂאוּ אֶת־רִידֵי מַעֲלִי (שְׁמֵרֵי הַחֲמוֹת)

ד

נתן את־הכרם לנָטְרִים אלֶּךָ שָׁקֵל כֶּסֶף:	8,11 כֶּרֶם בְּבַעַל חֲמוֹן אִישׁ יָבֵא בִפְרִי	I
וַעֲמֹד לֹא־חֲפָצְתִי בָאָרֶץ וּמֵאֲתִים לְנָטְרִים אֶת־פְּרִי:	12 כִּרְמִי שָׁלִי לִפְנֵי הָאֵלֶךְ לֶךְ שְׁלֹמֹה	II
וּשְׁמַנִּים פִּילִגְשִׁים ^β תִּקְמָתִי אֶחָד־הָיָא	6, 8 שְׁשִׁים לְשְׁלֹמֹה מַלְכוּת 9 אֶחָד־הָיָא יֹונָתִי	III
בִּרְה־הָיָא מִיִּלְדֻתָּהּ מַלְכוּת וּפִילִגְשִׁים וַיְהַלְלוּהָ:	טְהוּרָה־הָיָא מֵאֵמָה רְאוּהָ בְנוֹת וַיֵּאֱשְׁרוּהָ	IV

6, 8 (β) ועלמות אין מספר

8,11 (α) היה לשלמה

ה

אֶתִּי מִלְּבָנוֹן תָּבוֹאִי יִמְרָאשׁ שְׁנִיר וְחֶרְמוֹן	4, 8 אֶתִּי מִלְּבָנוֹן כֹּלָה תְּשׁוּרִי יִמְרָאשׁ אֲמֵנָה	I
מִתְּהוֹרֵי נִמְרִים * * * * *	מִמַּעֲנוֹת אֲרִיּוֹת * * * * *	II

ג

I	ואלי תשוקתו: שִׁוּשַׁת הַעֲמֻקִּים: ^β	אני לדודי ודודי-לי ^α אני חֲבַצֶּלֶת הַשָּׁרוֹן	7,11; 6,3 2, א
II	בנות ירושלם פִּירִיעוֹת שְׁלֹמֹה:	שתורה אני ונאווה פֶּאֶהְלִי קָדָר	1, ה
III	שִׁשְׁזַפְתִּי הַשֶּׁמֶשׁ שָׁמְנִי נְטִירָה אֶת־הַכְרֵמִים ^γ :	אל־תֵּרְאֵנִי שֶׁחֲרָחַרְתָּ בְּנֵי אֲמִי נַחֲרֹבִי	6
IV	ושדים איך לה ביום שידבר בה:	אחות לנו קטנה מה נעשה לאחחנו	8, 8
V	נבנה עליה טירת-כסף ^δ נצור עליה לוח-ארז:	אם חומה היא ואם דלת היא	9
VI	ושדי כמגדלות פְּמוֹצָאֵת שְׁלוֹם:	אני חומה עֲדֵה־נָה אֲזִדְהִי־תִי בַעֲיֵנִיהֶם	י
VII	יונק שדי אמי גם-לא יבוז לי:	מי יתִּנֶּה כֹּאח־לי אֲמַצֶּאךָ בַּחוּץ אֲשַׁקֶּךָ	א
VIII	ואל-חדר הוֹרְתִי: מַעֲסִים רְמָנִים ^θ :	אֲנִי־גֵךְ ^ε אֶל־בֵּית אֲמִי ^ζ אֲשַׁקֶּךָ מִיֵּין הַרְקָח	2
IX	* * * * *	* * * * *	

אני לדודי	הרועה בשוֹשָׁנִים (α) 7,11; 6, 3
כְּרִצְתִּי בֵּין הַבְּנוֹת:	כְּשׁוֹשְׁנָה בֵּין הַחוֹתִים (β) 2, 2
שְׁעִלִים קֹטְנִים	כְּרָמִי שְׁלִי לֹא־נִטְרָתִי (γ) 1, 6
וּכְרַמִּינוּ סְמִדָּר:	אֲחַזֶּר־לָנוּ שְׁרַעֲלִים 2, טו
עִם נִקְדּוֹת הַכֶּסֶּס:	מִתְבָּלִים כְּרָמִים
שֶׁם־אֲתָן אֶת־דְּרִי לָךְ (η) 7,13 ^ο	תֹּרִי זֶה־ב נַעֲשֶׂה־לָּךְ (δ) 1,11
וַיִּמְיֵנוּ תִּתְבַּקְּנִי:	אֲבִיאָךְ (ε) 8, 2
הַשְׁבַּעְתִּי אֶתְכֶם בְּנוֹת (יְרוּשָׁלַם)	שׁוֹמְאָלוּ תַּחַת רֹאשִׁי (θ) 3
אֶת־הָאֵהָבָה עַד שֶׁתַּחֲפֹץ:	מִה־תַּעֲרִיר וּמִה תַּעֲרֹר 4

ב

I	י, 6	מי־זאת הנשקפה כמור־שחר יפה קלבנה	אימה כנגדגלות ברה פחמה:
II	א, 7	שובי שובי השלומית מה תחזו בשלומית	שובי שובי ונחזה־בך במהלת המתנים:
III	2	מה יפו פעמיה המוקי ירכיה כמורחלאים	בנעלים בת נדיב מעשי ידי אמן:
IV	8, 6	קומתך דמתה לחמר ראשך עליך כפרמל	ושדיך ^א לאשכלות: ^ב ודלת ראשך פארגמן: ^י
V	ה	צורך כמגדל השן אשך כמגדל הלבנון	עיניך ברכות בהשבון ^ו צופה פני דמשק:
VI	י, 7	וחיך כיון הטוב ^ע מהדיפית ומה נעמת	דובב שפתי ישינים: אהבה בת תענוגים:
VII	3 ^ב , 3 ^א	בטנה ערמת חטים שךך אגן הסהר	סוגה בשושנים: אל יחסר המזג:

שני תאמי צביה:	7, 4 (א) שדיך כשני עפרים
אחזה בסקניו	9 (ב) אמרתי אעלה בתמר־זאת
וריה אשך כתפוחים:	ויהי־נא שדיך כאשכלות (הגפך)
ה (ד) על־שער בת רבים	6 (ז) מלך אסור ברהטים
	י (ז) הולך (לדודי) למישרים

א

I	בתימרות עשן ^ב מפלל אבקת רוכל:	מִי־זֹאת עֵלָה מִן־הַמְּדַבֵּר מִקְטֶרֶת מֵרַ לְבֹנָה	3, 6
II	ששים גברים סביב־לה; ^ג מִפְּחָד בְּלִילוֹת:	הִנֵּה מִשְׁתּוֹ שְׁלֹמֶלֶךְ ^ד אִישׁ חֲרָבוֹ עַל־יָרְכוֹ	7 8
III	מַעְצֵי הַלְּבָנוֹן: אֲרֻגְמֵן תּוֹכוֹ:	הַפְּרִיֹן עֲשֹׂה־לוֹ הַמֶּלֶךְ ^ה י ^ו מִרְכָּבוֹ רִצּוֹן הָקְבִינִים	9
IV	בַּעֲטָרָה שֶׁעֲטָרָה־לוֹ אִמּוֹ וּבְיוֹם הַתַּנְתּוֹ:	שָׂאֲנָה וּרְאִינָה ^ו בַּמֶּלֶךְ ^ז בְּיוֹם שִׁמְחַת לְבוֹ	11

	א, 1 (א) אשר לשלמה
מתרפקת על דודה:	ה, 8 (ב) מי־זאת עלה מן־המדבר
	3, 7 (ג) שלמה
מלמדי מלחמה	8 (ד) מנפרי ישראל גלם אקזי חרב
	9 (ה) שלמה
רפידתו זהב	י (ו) עמודיו עשה כסה
שומתני מרכבות עס־נדיב:	6, 12 (ז) (לא ידעתי) באה תאֹת נפשי
שלמה (ח)	3, 11 (ט) בנות ירושלם (י) בנות ציון

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